



PHILLIPS

20th Century &
Contemporary Art
Day Sale
London, 10 February 2016









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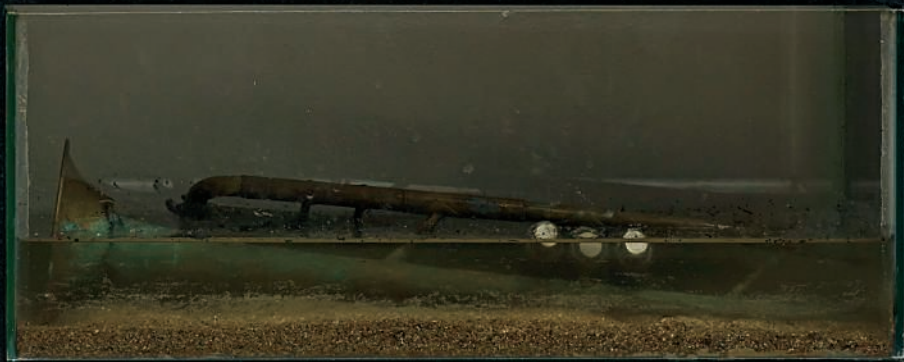
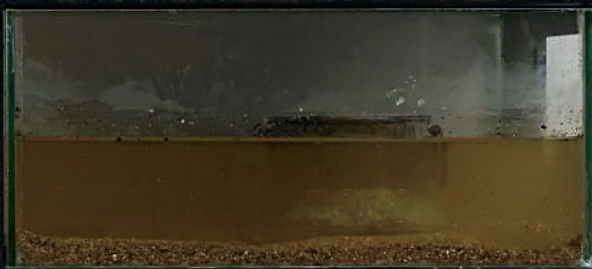


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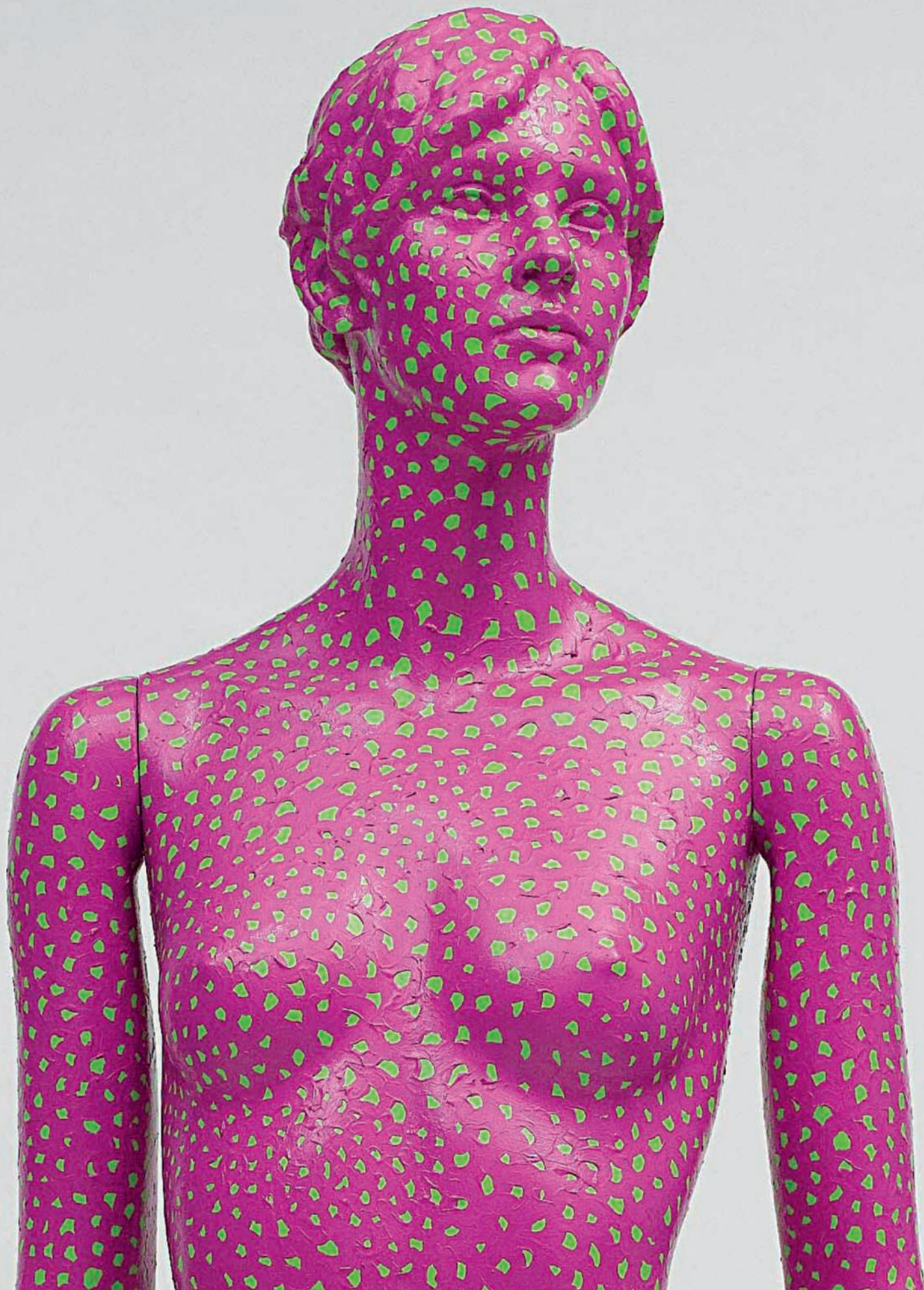
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**20th Century & Contemporary Art
Day Sale**
London, 10 February 2016, 2pm

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

10 February 2016, 2pm
Lots 101 – 283

Viewing

30 January – 9 February 2016

Saturday 30 January	10am – 6pm
Sunday 31 January	12pm – 6pm
Monday 1 February	10am – 6pm
Tuesday 2 February	10am – 6pm
Wednesday 3 February	10am – 6pm
Thursday 4 February	10am – 6pm
Friday 5 February	10am – 6pm
Saturday 6 February	10am – 6pm
Sunday 7 February	12pm – 6pm
Monday 8 February	10am – 8pm
Tuesday 9 February	10am – 6pm

Sale Designation

When sending in written bids
or making enquiries please refer
to this sale as UK010216 or
20th Century & Contemporary
Art Day Sale.

Absentee and Telephone Bids

tel +44 20 7318 4045
fax +44 20 7318 4035
bidslondon@phillips.com

Sale Contacts

Head of Sale

Henry Highley +44 20 7318 4061
hhighley@phillips.com

Administrator

Chiara Panarello +44 20 7318 4073
cpanarello@phillips.com

101. Michael Williams b. 1978

Bargain of Eden, 2011
oil and airbrush on canvas
182.9 x 142.2 cm (72 x 56 in.)

Estimate

£30,000-50,000 \$43,600-72,600
€39,900-66,500 ‡

Provenance

Canada, New York

**‘When I see paintings
the things that excite me
are things that I cannot
immediately understand
– the forensics of looking
at painting’**





102. Alex Ruthner b. 1982

Wiesenstück, 2013

oil on canvas

200 x 180 cm (78¾ x 70⅞ in.)

Signed, titled and dated 'Alex Ruthner

"Wiesenstück" 2013' on the reverse.

Estimate

£5,000-7,000 \$7,300-10,200

€6,600-9,300 ♠

Provenance

Acquired directly from the artist
by the present owner



103. Jean-Baptiste Bernadet b. 1978

Untitled (Fugue XXXVII), 2014
oil on canvas
200 x 178.6 cm (78¾ x 70¾ in.)
Signed, titled and dated 'Jean-Baptiste
Bernadet "Untitled (FUGUE XXXVII)" 2014'
on the reverse.

Estimate
£15,000-20,000 \$21,800-29,000
€19,900-26,600 ± ♣

Provenance
American Contemporary, New York



104. Max Ruf b. 1982

Drive, 2013
oil on linen
140 x 86 cm (55½ x 33¾ in.)
Signed and dated 'Max Ruf 13' on the reverse.

Estimate
£4,000-6,000 \$5,800-8,700
€5,300-8,000 ♣

Provenance
Union Pacific, London

Exhibited
London, Cole, *The Mediterranean Dog*,
24 May-20 July 2013

105. Aaron Garber-Maikovska b. 1978

Untitled, 2014
ink and pastel on paper laid on archival gator
board, in artist's frame
245.7 x 121.6 cm (96¾ x 47¾ in.)

Estimate
£15,000-20,000 \$21,800-29,000
€19,900-26,600 †

Provenance
Greene Exhibitions, Los Angeles



106. Danh Vo b. 1975

*We the People (detail),
Element #05.13, 2011*
copper
57 x 31 x 15 cm (22½ x 12¼ x 5⅞ in.)

Estimate

£30,000-50,000 \$43,600-72,600
€39,900-66,500 ♠

Provenance

Galerie Chantal Crousel, Paris

**‘It’s almost a conceptual idea
– that it exists, but you never
comprehend everything at once’**



Albert Fernique
*Assemblage of the Statue
of Liberty in Paris, 1883.*

Image: the Miriam and Ira
D. Wallach Division of Art,
Prints and Photographs:
Photography Collection,
The New York Public Library







107. KAWS b. 1974

Four Foot Dissected Companion, 2009
 painted cast vinyl
 127 x 60.9 x 38.1 cm (50 x 23⁷/₈ x 15 in.)
 Incised 'Medicom Toy 2009 Made in China
 © KAWS 09' on the underside.
 This work is from an edition of 100.

Estimate
 £12,000-18,000 \$17,400-26,100
 €16,000-23,900 ₺

Provenance
 Medicom, Original Fake
 Private Collection

108. KAWS b. 1974

Untitled, 2013
 acrylic on canvas
 96.5 x 81.2 cm (37⁷/₈ x 31⁷/₈ in.)
 Signed and dated 'KAWS 13' on the reverse.

Estimate
 £60,000-80,000 \$87,100-116,000
 €79,800-106,000 ₺

Provenance
 Honor Fraser, Los Angeles
 Private Collection

Exhibited
 Philadelphia, Pennsylvania Academy of
 the Fine Arts (PAFA), *KAWS @ PAFA*,
 12 October-5 January 2014



109. Scott Lyall b. 1964

nude 16, 2011
ink dispersion, UV radiation on cotton,
acrylic latex, MDF panel
169.3 x 119.1 x 6 cm (66 $\frac{5}{8}$ x 46 $\frac{7}{8}$ x 2 $\frac{3}{8}$ in.)
Signed and dated 'Scott Lyall 2011'
on the stretcher bar.

Estimate

£6,000-8,000 \$8,700-11,600

€8,000-10,600 ±

Provenance

Campoli Presti, London

110. Carol Bove b. 1971

Untitled, 2013
acrylic on linen
213.5 x 91.5 cm (84 x 36 in.)

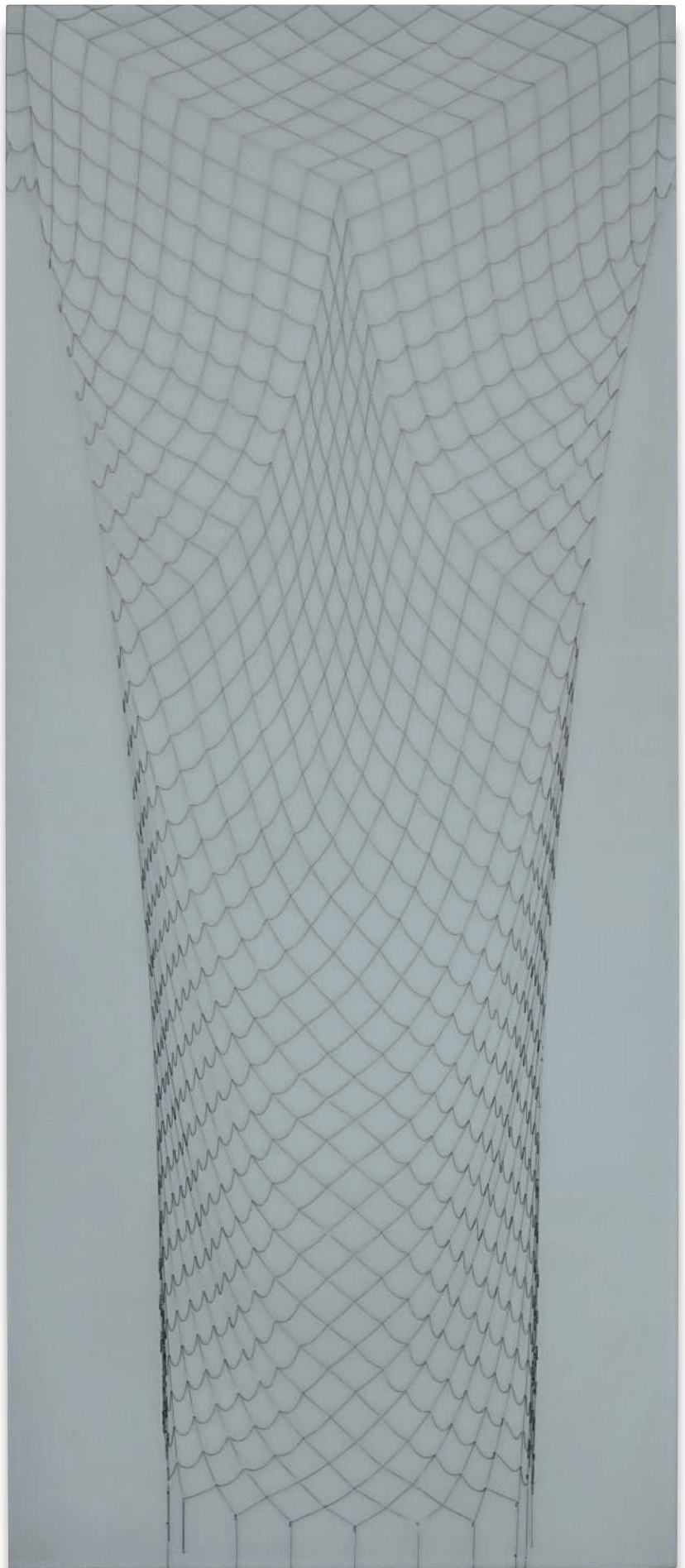
Estimate

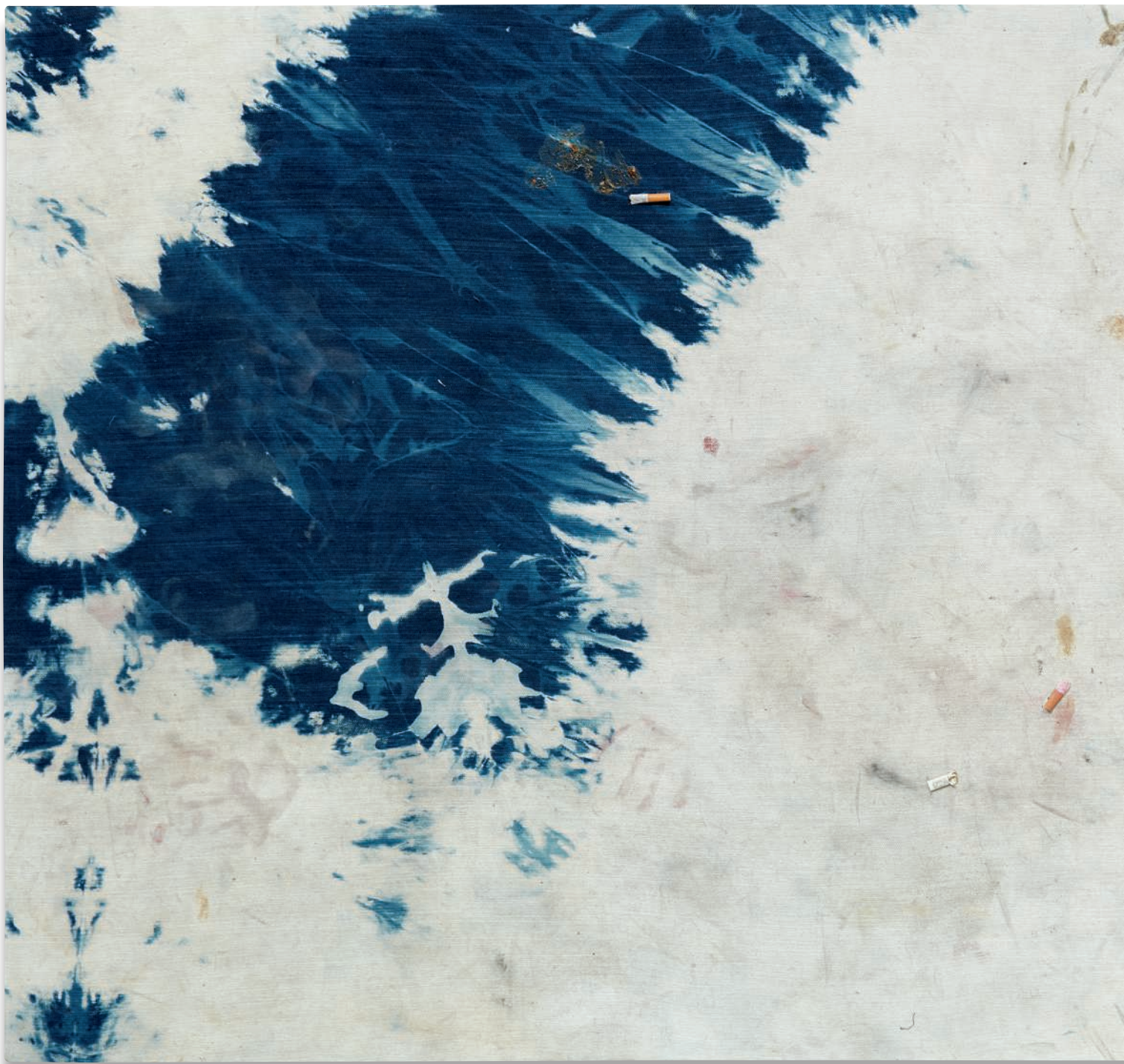
£70,000-90,000 \$102,000-131,000

€93,100-120,000 ±

Provenance

Maccarone, New York







III. Korakrit Arunanondchai b. 1986

Untitled 3, 2013

burnt bleached denim, cigarettes and gold foil

121.9 x 244.5 cm (48 x 96¼ in.)

This work is accompanied by a HD video from 2013
number 1 from an edition of 3, *Painting with History*
in a room filled with men with funny names 2 (1-10)

Estimate

£20,000-30,000 \$29,000-43,600 €26,600-39,900 ±

Provenance

The Suzanne Geiss Company, New York



112. Analia Saban b. 1980

Decant (White) / From Ceiling No. 2, 2011
encaustic on linen
181 x 177.8 cm (71¼ x 70 in.)

Estimate

£30,000-50,000 \$43,600-72,600
€39,900-66,500

Provenance

Wedel Fine Art, London
Private Collection, London

Exhibited

London, The Arts Club, *Alchemy*,
22 April-25 June 2013



113. David Noonan b. 1969

Untitled, 2009

screen printed jute and linen laid on wood,
in artist's wooden frame

frame: 103.5 x 103.5 cm (40³/₄ x 40³/₄ in.)

board: 100 x 100 cm (39³/₈ x 39³/₈ in.)

Signed, dated, and numbered 'David Noonan,
09, 2/3' on the reverse. This work is numbered
2 from an edition of 3.

Estimate

£4,000-6,000 \$5,800-8,700 €5,300-8,000 ♣

Provenance

Hotel, London

Private Collection, London

114. Mark Grotjahn b. 1968

Untitled, 2004
coloured pencil on paper
43.2 x 35.6 cm (17 x 14 in.)
Signed and dated 'Mark Grotjahn 2004 #4'
on the reverse.

Estimate

£65,000-85,000 \$94,400-123,000
€86,400-113,000 ±

Provenance

Anton Kern Gallery, New York

115. Robert Longo b. 1953

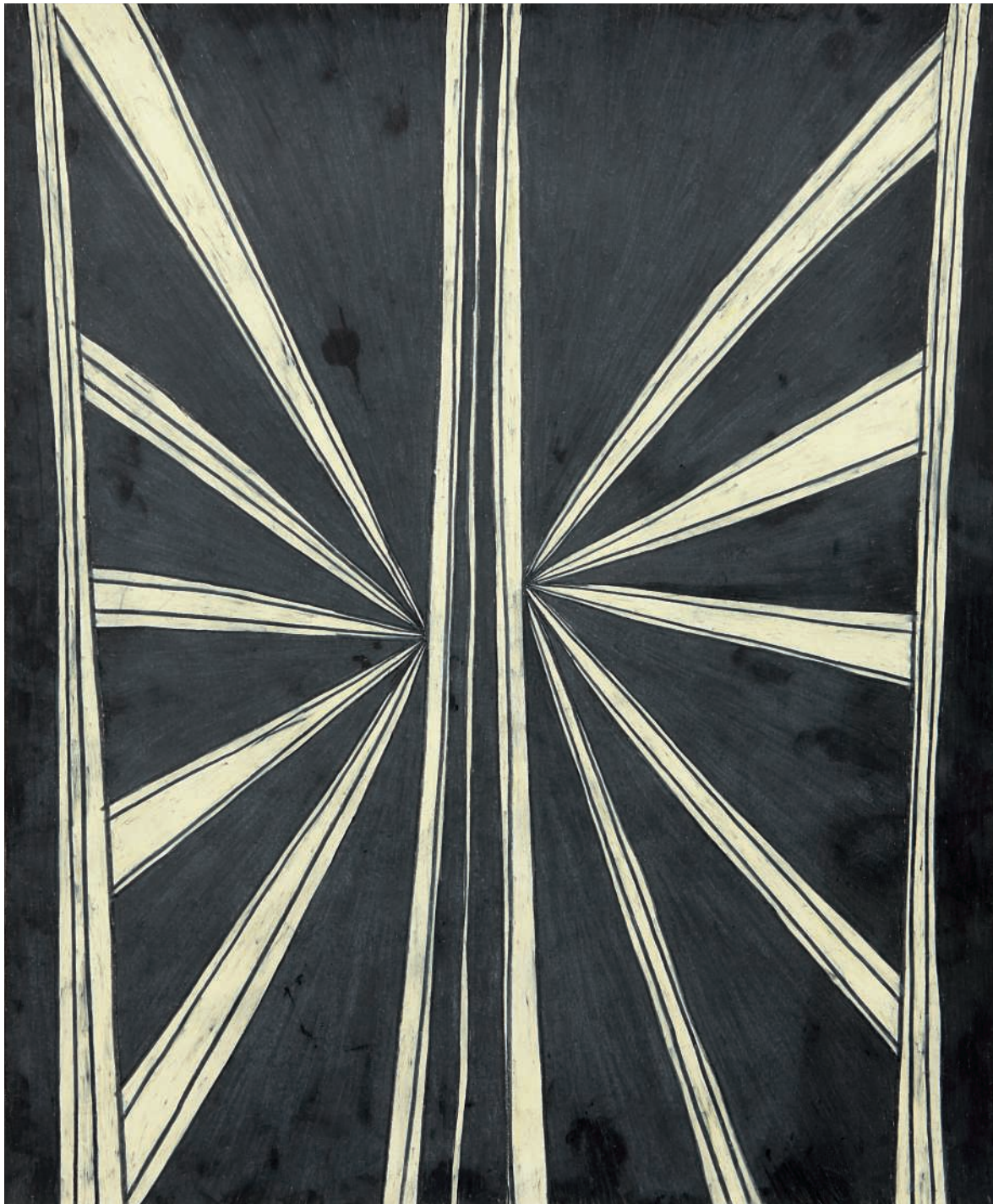
Untitled (Mars), 2005
charcoal on mounted paper
117.8 x 73.7 cm (46³/₈ x 29 in.)

Estimate

£50,000-70,000 \$72,600-102,000
€66,500-93,100 ±

Provenance

Metro Pictures, New York
Phillips, New York, *Contemporary Art Day Sale*,
12 November 2012, lot 152
Acquired at the above sale by the present owner







116. Oscar Murillo b. 1986

Let Me Be, 2011
 canvas, dye, oil, aluminium foil, wood
 126 x 95 x 10 cm (49½ x 37¾ x 3⅞ in.)

Estimate
 £30,000-50,000 \$43,600-72,600
 €39,900-66,500 ₣ ♠

Provenance
 Carlos/Ishikawa, London
 Phillips, London, *Under the Influence*,
 11 December 2013, lot 8
 Acquired at the above sale by the present owner

117. Adam McEwen b. 1965

Rite Aid, 2011
 machined graphite flush, mounted onto
 aluminium panel
 228.6 x 117.8 cm (90 x 46¾ in.)

Estimate
 £80,000-120,000 \$116,000-174,000
 €106,000-160,000 ₣ ♠

Provenance
 Gagosian Gallery, New York
 Private Collection, USA
 Private Collection, London
 Phillips, London, *Contemporary Art Evening Sale*,
 10 February 2014, lot 3





118. Tracey Emin b. 1963

*Her Soft Lips Touched Mine And Every Thing
Became Hard*, 2008
neon

99.7 x 213.8 cm (39¼ x 84⅞ in.)

This work is from an edition of 3.

Estimate

£60,000-80,000 \$87,100-116,000

€79,800-106,000 ♠

Provenance

Lehmann Maupin, New York

Phillips de Pury, New York, *Contemporary Art Part I*,
12 November 2009, lot 38

Acquired at the above sale by the present owner

Lips
were And
They Became
Hard



119. Damien Hirst b. 1965

Psalm 23: Dominus regit me, 2008
butterflies and household gloss on canvas
diameter 45.7 cm (18 in.)
Signed, titled and dated 'Damien Hirst
"23rd Psalm" 2008' on the reverse and affixed
with Psalm text on the backing board.

Estimate

£80,000-120,000 \$116,000-174,000

€106,000-160,000 ₣ ♠

Provenance

Gagosian, New York

Private Collection, New York

**'Sometimes you're negative,
sometimes you're positive.
If you see people as flies,
you can see them as butterflies,
small and disgusting or
fragile and beautiful.
Something that intrigues me
in all the work is the action
of the world on things'**

**‘I wanted to be against
a certain way of painting.
Artists have always been
accused of being decorative.
I just went to the extreme’**

120. Rudolf Stingel b. 1956

Untitled, 2005
oil and enamel on linen
70 x 60 cm (27½ x 23⅝ in.)

Estimate

£250,000-350,000 \$363,000-508,000
€332,000-465,000 ♠

Provenance

Massimo De Carlo, Milan





Rudolf Stingel's inquiry into the practice of painting takes a radical stance, opposing Austrian architect Adolf Loos, who declared that 'decoration was a crime'. Stingel's work provocatively asserts that the essence all painting permits itself to be categorised as mere decoration, a view embodied in the artist's most famous series of works, the wallpaper paintings. Stingel creates paintings mimicking wallpaper, to be placed on wallpaper covered walls. This self-referential act, coupled with the regular addition of decadent gold enamel, allows his work to become unashamedly decorative, a luxury object, and one that works to negate the visibility of the artist's hand while maintaining a distinctly human fragility. To achieve his hands-off result Stingel employs a rough yet sophisticated stencil technique that encourages overall precision, while leaving room for a sense of painterly accident. The balance of this working method, particularly in this small scale painting, creates a result that is at once mechanical and emotional. In Stingel's work, wallpaper serves as a form of decadence in a world dominated by functionality and minimalism. His paintings conspire against these dictats, challenging the purity and the neutrality of the contemporary 'white cube' ideal. In his practice, Stingel reintroduces indulgence to the act of painting, and rejects the hypocrisy of Loos's damning statement. Stingel affirms that far from being a crime, decoration may serve to remind us both of human beauty and imperfection.

Francesco Bonami, 2016



Yves Klein
MG 11 Monogold Untitled, 1961.
Gold leaf on panel.
Private Collection. © ADAGP,
Paris and DACS, London, 2015

WHAT'S THE
DIFFERENCE
BETWEEN KINKY
AND EROTIC?
WITH KINKY
YOU USE THE WHOLE
CHICKEN

I JUST HEARD FROM
BILL BAILEY. HE'S NOT
COMING HOME

I WAS A PRETTY GOOD
FIGHTER. I WON MY
FIRST FEW FIGHTS.
THEN I RAN INTO
TROUBLE. THEY MADE
ME FIGHT A MAN.

I CALLED DOWN TO THE
DESK. I SAID IS THIS
ROOM SERVICE? SHE
SAID YES. I SAID
SEND UP A ROOM.

WHY DID JESUS CROSS THE
ROAD? BECAUSE HE WAS
NAILED TO THE
CHICKEN.

~~WHAT DID HE~~
WHAT WAS THE LAST THING
JESUS SAID TO MARY MAGDALENE
WHEN HE WAS ON THE
CROSS? HEY I CAN SEE
YOUR HOUSE FROM HERE
~~WHAT DID HE SAY TO MARY MAGDALENE~~
~~WHEN HE WAS ON THE~~
~~CROSS? HEY I CAN SEE~~
YOUR HOUSE FROM HERE

‘The hand-written jokes, which were introduced in 1986 I think, were some of the best work that has ever been done in the history of art’



Reverse of the work

121. Richard Prince b. 1949

Untitled, 1998
acrylic, duct tape and silkscreen on
screen printing frame
79 x 59 cm (31½ x 23¼ in.)
Signed 'Prince' on the overlap.

Estimate
£70,000-90,000 \$102,000-131,000
€93,100-120,000 †

Provenance
Barbara Gladstone Gallery, New York

122. George Condo b. 1957

Writer, 2006
oil on canvas
136.6 x 157.5 cm (53¾ x 62 in.)
Signed and dated 'Condo 06' on the reverse.

Estimate

£150,000-200,000 \$218,000-290,000
€199,000-266,000 ₺

Provenance

Luhring Augustine, New York
Gary Tatintsian Gallery, Moscow
Acquired from the above by the present owner

Exhibited

Moscow, Gary Tatintsian Gallery,
George Condo, 8 May-8 August, 2008



123. Banksy b. 1975

Bombing Middle England, 2002

spray paint on paper, laid on canvas

69 x 210 cm (27 $\frac{1}{8}$ x 82 $\frac{5}{8}$ in.)

Stenciled 'BANKSY' lower right.

This work is accompanied by a certificate of authenticity issued by Pest Control.

Estimate

£150,000-250,000 \$218,000-363,000

€199,000-332,000 ♠

Provenance

Private Collection







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124. Rudolf Stingel b. 1956

Untitled, 1986
oil and enamel on canvas
87 x 117.2 cm (34¼ x 46⅞ in.)

Estimate

£60,000-80,000 \$87,100-116,000 €79,800-106,000 ♠

Provenance

Galleria Luigi De Ambrogi, Milan
Private Collection, Switzerland
Sotheby's, London, *Contemporary Art Day Auction*,
16 February 2012, lot 326
Acquired at the above sale by the present owner

Rising to prominence in the late 1980s with his monochromatic works, Rudolf Stingel has developed a unique style of painting which attempts to subvert the traditional structure of artistic creation. Examining the crucial issues regarding painting nowadays – figuration, abstraction, meaning and context – he freed painting from the limiting idea of simple representation, and *Untitled*, 1986 is an important early evidence of this.

Untitled is a beautiful work from 1986; the distinct, energetic brushstrokes and fascinating shades of dark and light green remind the viewer of Rudolf Stingel's childhood spent in between Austria and the Tyrol. The innovation Stingel brought to his artistic production concerns his effort to overcome the bridge between figuration and abstraction: at once performances and gestures, Stingel's work attempts to reconcile the present moment with eternal time, so as to focus on the pattern of history, which blends in figurative images and abstract visions of the future.



Collective Consciousness: Chinese Contemporary

Contemporary art coming out of China is multifarious. Artists such as Ai Weiwei, Zhang Xiaogang, Fang Lijun and Chen Zhen, working across media from painting, to sculpture to installation, each unfold with a unique voice. What unites the group of works that follows is an undercurrent of identity and a collective consciousness. Growing up under Mao's Cultural Revolution, each of the artists that follow respond to similar themes, despite their varying styles and working methods. Under the Cultural Revolution, there was one vision, one line and one theme: China's greatness under Mao. Red was the colour flooding the country from propaganda, to street signs, even domestic doors. When it all came down late in the 1970s, artist's trained in Maoist Socialist Realist style began to experiment and explore, tapping into new creative potential.

For an artist like Fang Lijun, re-appropriation of this Maoist style turned out to be the most contemporary way to produce work. For him, 'realism in art is like the vernacular of speech.' (Li Luming, e.d., 'Dialogue with Fang Lijun' in *Fang Lijun*, Hunan: Hunan Fine Arts Publishing House, 2001, pp. 37-43). None of the artists that follow have turned to abstraction – they all deal in some way, shape or form, identity. Whether it is a metaphor for life, a portrait, or a series of distorted faces – each one is underpinned by a notion of the self or of humanity at large. This can be seen in *in Nature Group* sculptures from 2005 (lot 128). The twelve bronze sculptures in varying heights – are composed of heads, each distorted, atop a set of feet – mouths agape, nostrils flared. The expressions are different, yet Fang Lijun retains a sense of 'sameness' within the faces. The same can be said for Zhang Xiaogang's *Amnesia and Memory: Sleep* (lot 127) a poetic, yet slightly alien portrait of a detached youth. While Zhang Xiaogang's style is immediately recognisable, his sitters, whether family members or not, are each connected by a certain likeness – again, echoing the work of Fang Lijun. The notion of collectivity, especially 'the family' was pushed under Mao. Thus when Fang Lijun says that the sameness, 'lies in my aim of annihilating

the individual yet retaining the abstract essence of a human being' (Ibid), the notion of a collective identity in post-Mao China comes to the fore.

In a non-figurative way and with an entirely different set of tools, Chen Zhen also explores themes of identity within his work. Lot 125 is a significant early work from 1992 by the artist, who immigrated to Paris in the mid-1980s to study. His installations, Lot 125, no exception, have a strong Western aesthetic, yet are grounded in traditional Chinese philosophy that was previously forbidden during the Cultural Revolution. In installations such as *Le Depot/Le Repos*, Chen Zhen explores polarities – exploring the often paradoxical relationship between the physical and the spiritual. For Chen Zhen, the body in relation to medicine is important: 'In China we say that an old patient can become a good doctor without having to study medicine... This means that I can no longer consciously separate life from art.' (Chen Zhen interviewed by Hans Ulrich Obrist, *Zeitschrift Umělec*, 2000, vol. 4) The cabinet, with typographic text throughout and found objects such as a trumpet explore the human body through

Chen Zhen
Daily Incantations, 1996.
Wood, metal, Chinese chamber
pots, electrical wires.
© 2015 Chen Zhen



the metaphor of a pseudo pill cabinet. The water in which objects are submerged have a spiritual connotation for Chen Zhen who describes the process of purification: 'Take the object, plunge it into another medium (water), as into a kind of rite of transition and purification. A transparent mummification.' (D. Rosenberg & X. Min, eds., *Chen Zhen, Invocation of Washing Fire*, Pistoia: Gli Ori, Prato-Siena, 2013, p. 54)

Ai Weiwei, the most widely recognised of the group, has an artistic practice that is actively questioning China's current political culture through China's history – from antique vases to traditional chairs. Chinese identity and universality is evident in works such as *Untitled (Divina Proportione)* where Leonardo DaVinci's divine proportions are translated into a sculpture made from the traditional huanghuali Chinese wood. With any momentous political, societal or economic developments, history has shown that the arts flourish in a new avant-garde. A change in mentality and thought ignites inspiration and new philosophies – these are the underpinnings of Contemporary China.



Zhang Xiaogang
Bloodline Series, 2005.
Oil on canvas.
Private Collection.
© Zhang Xiaogang

**'I can no longer consciously
separate life from art'**

Chen Zhen

Collective Consciousness: Chinese Contemporary

125. **Chen Zhen** 1955-2000

L'Autel-Le Dépôt/Le Repos, 1992
water, sand, metal, glass, wood, acrylic
paint, objects
119 x 181 x 31 cm (46 $\frac{7}{8}$ x 71 $\frac{1}{4}$ x 12 $\frac{1}{4}$ in.)

Estimate

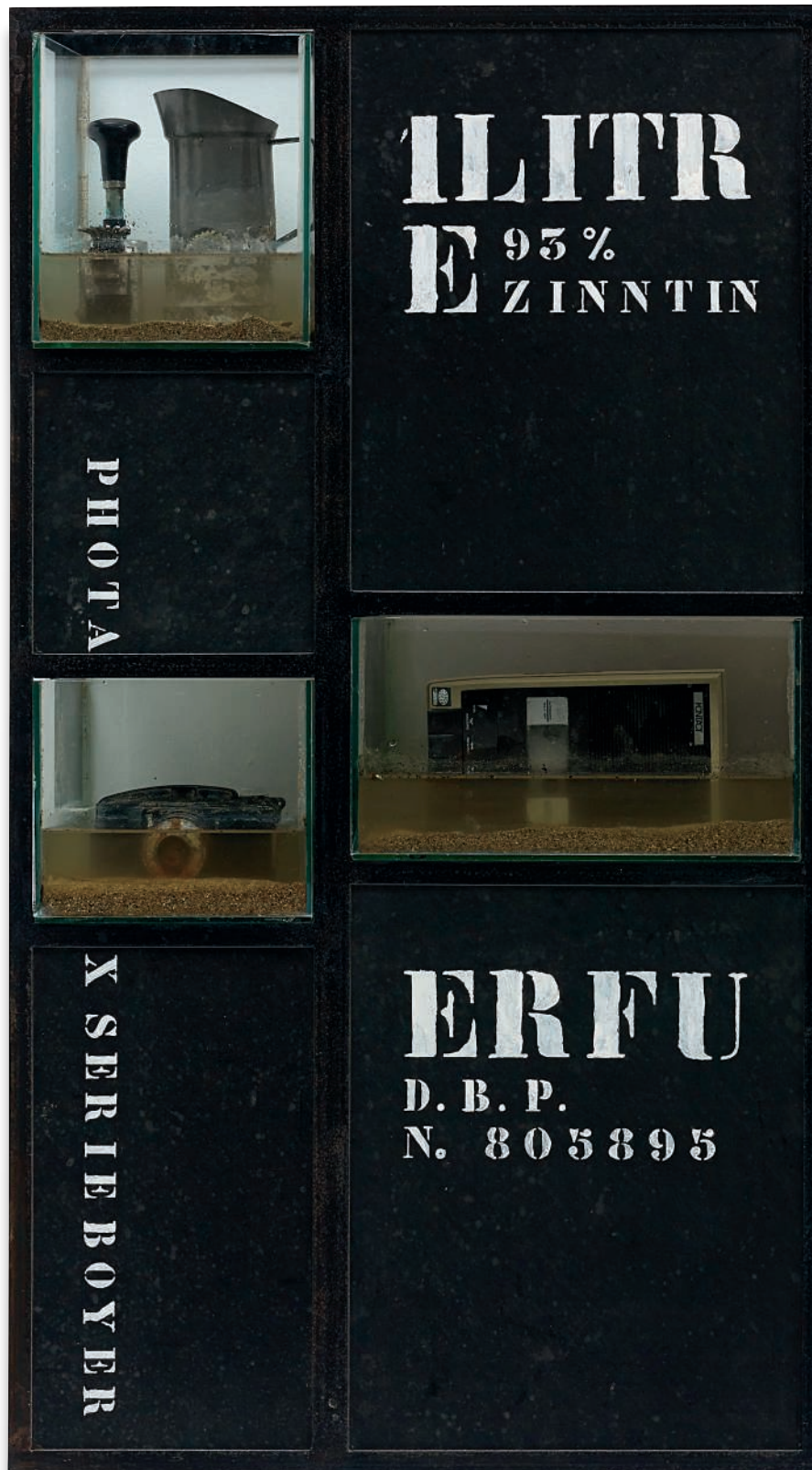
£100,000-150,000 \$145,000-218,000
€133,000-199,000 ± ♣

Provenance

Private Collection, London

Literature

D. Rosenberg & X. Min, eds., *Chen Zhen*,
Invocation of Washing Fire, Pistoia: Gli Ori,
Prato-Siena, 2013 p. 64 (illustrated)

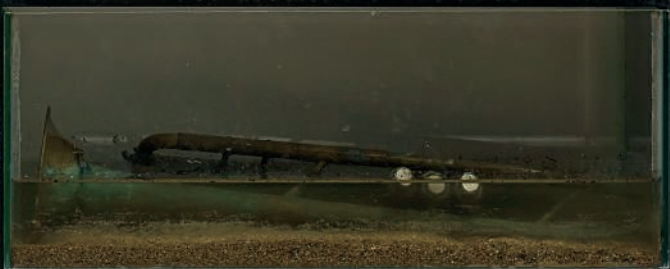


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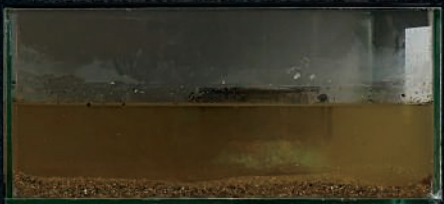
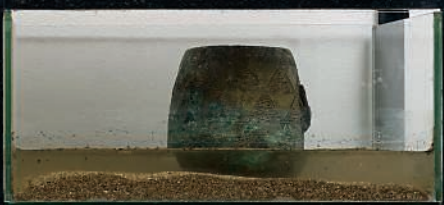
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FRANÇAISE**

Collective Consciousness: Chinese Contemporary

126. Ai Weiwei b. 1957

Untitled (Divina Proportione), 2006
huanghuali wood
169 x 169 x 169 cm (66½ x 66½ x 66½ in.)

Estimate

£150,000-250,000 \$218,000-363,000

€199,000-332,000

Provenance

Urs Meile Gallery, Luzern
Private Collection, London

Exhibited

New York, Mary Boone Gallery, *Illumination*,
8 March-26 April 2008

Literature

Illumination exh. cat., Mary Boone Gallery,
New York, 2008, p. 9, (another example illustrated)
Philip Tinari, et al., *Ai Weiwei, Works: 2004-2007*,
Zurich: JRP Ringier, pp. 36, 37 and 38 (another
example illustrated)





Collective Consciousness: Chinese Contemporary

127. **Zhang Xiaogang** b. 1958

Amnesia and Memory: Sleep, 2006

oil on canvas

110 x 130 cm (43¼ x 51⅛ in.)

Signed and dated 'Zhang Xiaogang 2006'
in Chinese lower right.

Estimate

£150,000-200,000 \$218,000-290,000

€199,000-266,000

Provenance

Acquired directly from the artist by the present owner

Literature

U. Grosenick and C. H. Schübbe, eds., *China Art Book*,
Amsterdam: DuMont Buchverlag, 2007, p. 615



Collective Consciousness: Chinese Contemporary



128. Fang Lijun b. 1963

Nature Group, 2005

bronze, in 12 parts

largest: 49 x 23.5 x 31 cm (19¼ x 9¼ x 12¼ in.)

smallest: 12 x 32.5 x 30.5 cm (4¾ x 12¾ x 12 in.)

Each part signed in Chinese, numbered and dated 'Fang Lijun 6/8 2005' on the underside.

This work is number 6 from an edition of 8.

Estimate

£80,000-120,000 \$116,000-174,000

€106,000-160,000

Provenance

Private Collection, London

Literature

U. Grosenick and C. H. Schübbe, eds., *China Art Book*, Amsterdam: DuMont Buchverlag, 2007, p. 87



Collective Consciousness: Chinese Contemporary

129. Yang Maoyuan b. 1966

Look Inside, 2005

marble

(i) 61 x 44 x 34 cm (24 x 17 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in.)

(ii) 49 x 33 x 49 cm (19 $\frac{1}{4}$ x 12 $\frac{7}{8}$ x 19 $\frac{1}{4}$ in.)

(iii) 53 x 28 x 31.5 cm (20 $\frac{7}{8}$ x 11 x 12 $\frac{3}{8}$ in.)

Incised, titled and dated 'Yang Mao Yuan
"Look Inside" 2005'.

Each numbered 4 from an edition of 5

Estimate

£25,000-35,000 \$36,300-50,800

€33,200-46,500

Provenance

Private Collection, London

Literature

U. Grosenick and C. H. Schübbe, eds., *China Art Book*,
Amsterdam: DuMont Buchverlag, 2007, p. 520





**Collective Consciousness:
Chinese Contemporary**



130. Ai Weiwei b. 1957

Coloured Pots, 2006
painted neolithic vessels, in twelve parts
smallest: 22.9 x 15.2 x 14 cm (9 x 6 x 5 1/2 in.)
largest: 30.5 x 20.3 x 17.8 cm (12 x 8 x 7 in.)
overall dimensions variable

Estimate

£120,000-180,000 \$174,000-261,000
€160,000-239,000 ‡

Provenance

Ethan Cohen Fine Arts, New York
Private Collection, Europe
Sotheby's, New York, 17 March 2008, lot 69
Private Collection, acquired from the above
Christie's, London, 1 July 2010, lot 179
Acquired at the above sale by the present owner



‘Polka dots are fabulous’

Yayoi Kusama



131. Yayoi Kusama b. 1929

Self Obliteration, 2005
acrylic on polyester mannequin
height: 179 cm (70½ in.)

Estimate

£150,000-200,000 \$218,000-290,000
€199,000-266,000 ₺

Provenance

Fuji TV Gallery, Tokyo
Sotheby's, New York, *Contemporary Asian Art*,
20 September 2006, lot 237
Acquired at the above sale by the present owner

'My art originates from hallucinations only I can see. I translate the hallucinations and obsessional images that plague me into sculptures and paintings.' (Y. Kusama interviewed by G. Turner, 'Artists in Conversation, *BOMB Magazine*, no. 66, 1999, accessed online.) Equal parts hallucinatory and neurotic, Yayoi Kusama was a pioneering figure of self-obliterating installations and performances. Kusama began her artistic career in New York by exploring and organising live public performances, which involved the artist covering individuals and groups of young naked performers in polka dots. Around the same time Kusama also started taking photographs of herself naked with dots all over her body or wearing dresses with the *Infinity Net* pattern: a sort of performance that symbolised her surrender to art.

Kusama has often stated that her obsession with dots derives from a mental illness she developed as a child, when her entire visual field became overwhelmed by images covered in dots: she defined this experience as 'self-obliteration'. The current work *Self-Obliteration*, 2005 recalls her 1968 film, *Self-Obliteration*, in which she paints a horse, a cat and her own body with polka dots. The current lot presents an adult female mannequin completely painted in pink with white dots scattered all over the body. The mannequin's hair and bag have been covered with the *Infinity Net* pattern, confirming Kusama's fear that eventually nothing can escape the process of 'Self-Obliteration'.

132. Allen Jones b. 1937

Float, 1972

acrylic on canvas

274 x 335 cm (107 $\frac{7}{8}$ x 131 $\frac{1}{8}$ in.)

Signed, titled and dated 'Allen Jones "Float" 1972'
on the overlap.

Estimate

£100,000-150,000 \$145,000-218,000

€133,000-199,000 ♠

Provenance

Private Collection, Marseille

Exhibited

Liverpool, Walker Art Gallery, *Allen Jones: Retrospective of Paintings 1957-78*, March-April 1979 then travelled to London, Serpentine Gallery (11 May-8 June 1979), Sunderland, Museum and Art Gallery (June-July 1979), Baden, Staatliche Kunsthalle (September-October 1979), Bielefeld, Kunsthalle (November-December 1979), no. 40
London, Royal Academy of Arts, *Allen Jones RA*, 13 November 2014-25 January 2015, no. 34

Literature

Allen Jones: Retrospective of Paintings 1957-78, exh. cat., Liverpool: Walker Art Gallery (illustrated)
Allen Jones RA, exh. cat., Royal Academy of Arts, London: 2015, pp. 68-69 (illustrated)





Marc Chagall
Birthday, 1915.
 Oil on cardboard.
 Museum of Modern Art.
 Chagall © / © ADAGP, Paris
 and DACS, London 2015.
 Digital image, The Museum
 of Modern Art, New York
 /Scala, Florence

Allen Jones had a clear mission in 1972: 'I wished to paint a figure flying through the air,' he explained ahead of his first major retrospective the following year. The work Jones was referring to is the present lot, the magnificent work on canvas, *Float*. Jones certainly succeeded in his mission as the gravity defying woman leaps across the surface of the canvas in sublimely Jonesian fashion. Mastered here, the painting has achieved a sensory experience that extends beyond the picture plane. Jones himself continues, 'The way the figure was used and why it ends where it does is for a very pictorial reason: in grammatical terms it acts as an acute accent, which seems to hang in an allusion of space created by the two spheres...' (Allen Jones in conversation with Marco Livingstone 13 July 1978, in *Allen Jones: A Retrospective of Paintings 1957-1978*, exh. cat., Liverpool: Walker Art Gallery, 1979, pl. 40).

‘I wished to paint a figure flying through the air’



Wassily Kandinsky
*Composition with Circles
and Lines*, 1926.
Oil on canvas.
Private Collection. Photo:
Peter Willi / Bridgeman Images

Thus, the picture unfolds when the individual narrative elements are not ends in and of themselves. Harking back to the *fin-de-siècle*, synaesthesia, a neurological phenomenon embraced by the likes of Rimbaud, Wagner and Kandinsky in their respective fields, is the sensation experienced when one looks at *Float*. The synaesthetic dictated a sensory experience where one sense was expressed through another. For example: a sense of taste through sight, or colour through sound. Jones, influenced by Wassily Kandinsky, especially in the use of colour and form, certainly explores the triggers of multi-sensory experience. When looking at *Float*, the sight triggers the corporeal. Achieved through the allusion of space, where the flat swathes of colour from the tonal spheres to the background in a golden yellow burning out to rust, escapes physics, forcing a guttural, physical response from the viewer.

Jones succinctly navigates the figurative form and targeted use of colour. Recalling the iconic comic book character Wonder Woman as she soars through the air, the figure is one of strength and beauty. The figure merges with ambiguity in abstraction. Reminiscent of Marc Chagall's gravity defying figures – ungrounded in their interior space, such as *Birthday* from 1915 – Jones extends further into abstraction by negating the setting altogether. From form to colour, Jones admired the abstract expressionism of Kandinsky, who has described colour 'as a means of exerting direct influence on the soul' (K. Ruhrberg, K. Honnef, *Art of the 20th Century, Part 1*, London: Taschen, 2000, p. 105). Combined with the sensationalism of synaesthesia – *Float* is an electrifying journey through space, time and the mind.

ND MEMORIALS

GIVE WITH A GENEROUS HEART
to support Heart Research

Community Programs, Public Education

[illegible]

133. Andy Warhol 1928-1987

Valentine's Hearts Ads (Heart Fund), 1983
synthetic polymer paint and silkscreen ink on canvas
35.4 x 27.9 cm (13⁷/₈ x 10⁷/₈ in.)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. twice and numbered 'PA87.012' along the overlap and stretcher.

Estimate

£30,000-50,000 \$43,600-72,600
€39,900-66,500 ±

Provenance

Stellan Holm Gallery, New York

134. Andy Warhol 1928-1987

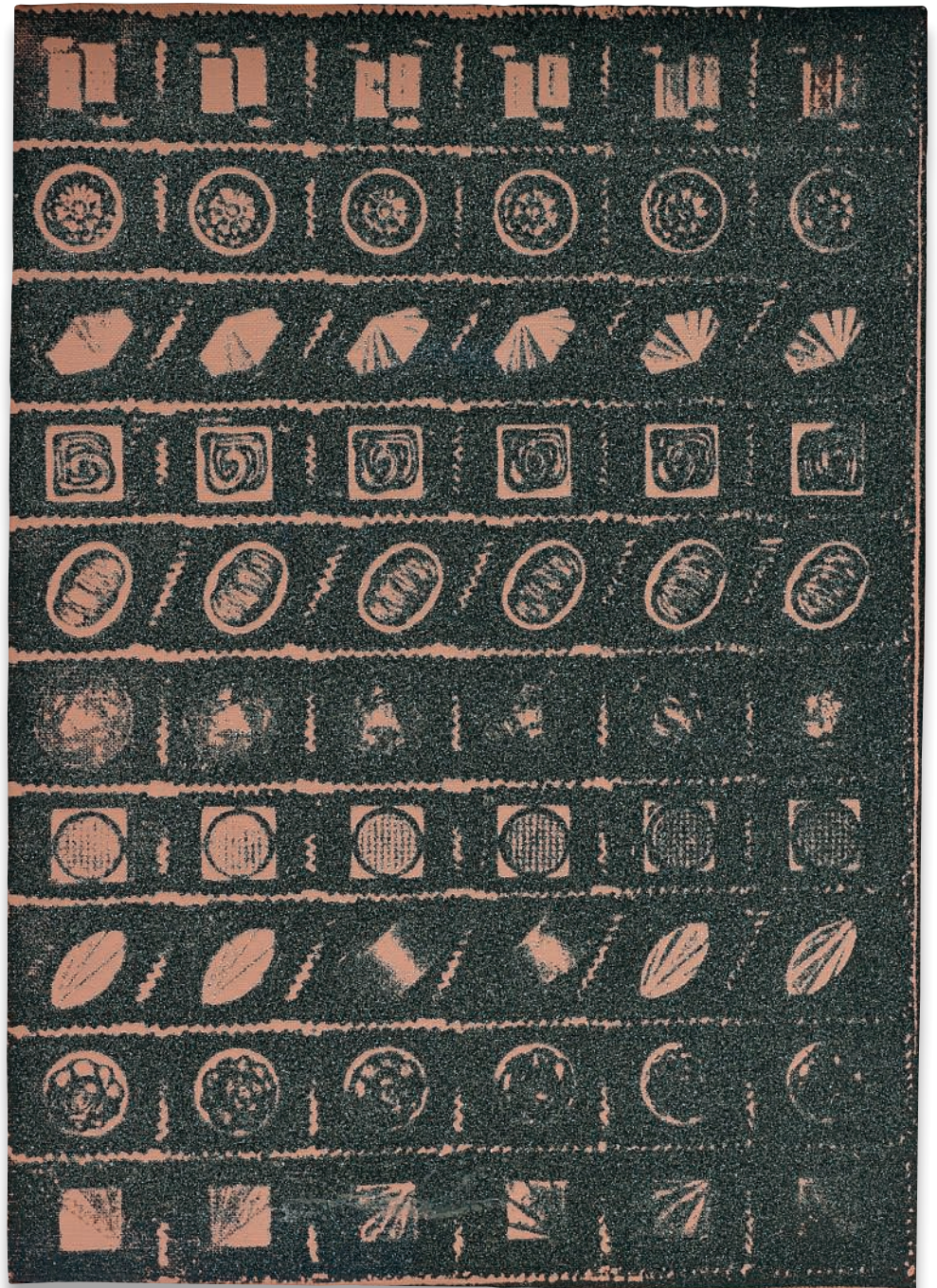
Diamond Dust Candy Box, 1981
synthetic polymer paint, diamond dust and silkscreen
ink on canvas
35.6 x 25.4 cm (14 x 10 in.)
Stamped by The Estate of Andy Warhol and The Andy
Warhol Foundation along the overlap and numbered
'PA 13.012' on the overlap.

Estimate

£40,000-60,000 \$58,100-87,100 €53,200-79,800 ±

Provenance

Jablonka Galerie, Köln



135. Andy Warhol 1928-1987

Flowers (Four Yellow), 1964

acrylic and silkscreen ink on canvas

image: 25.4 x 21.6 cm (10 x 8 1/2 in.)

overall: 35.6 x 32.5 cm (14 x 12 8/10 in.)

Signed 'Andy Warhol' lower right. This work is accompanied by a certificate of authenticity from the Andy Warhol Authentication Board.

This work is registered under the identification number A103.095.

Estimate

£100,000-150,000 \$145,000-218,000

€133,000-199,000

Provenance

Private Collection, France

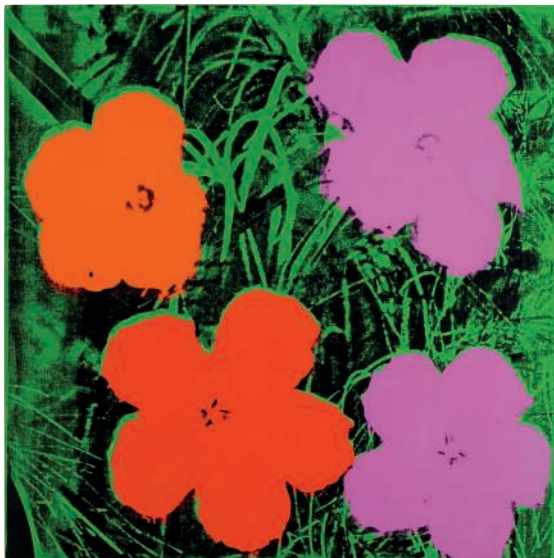
Andy Warhol

***Flowers*, 1964.**

Acrylic, silkscreen ink on canvas.

Private Collection © 2015

The Andy Warhol Foundation
for the Visual Arts, Inc. / Artists
Rights Society (ARS), New York
and DACS, London





Andy Warhol



‘I always notice flowers’

There is a close relationship between flowers and convicts. The fragility and delicacy of the former are of the same nature as the brutal insensitivity of the latter. Should I have to portray a convict – or a criminal – I shall so bedeck him in flowers that, as he disappears beneath them, he will himself become a flower, a gigantic and new one.’ (Jean Genet as quoted in M. Lobek ‘In Transition: Warhol’s Flowers’ in *Andy Warhol Flowers*, New York: Ekyn Maclean, 2012, n.p.)

Andy Warhol’s *Flowers* are an iconic series in oeuvre the pop artist. *Flowers (Four Yellow)*, 1964 is a brilliant example of Warhol’s most remarkable themes: serialisation, beauty and creation of immortal icons. Placed on a black background, the four yellow flowers are swallowed up in the darkness. The conception of *Flowers* overlapped with *Thirteen Most Wanted Men*, a controversial mural of criminals’ photos that Warhol created for the 1964 World’s Fair. Warhol himself noticed the connection between flowers and felons: ‘Mr Golden (the printer) make in black + white line sort of / make like my 13 most wanted men’. (Frei and Printz, *The Andy Warhol Catalogue Raisonné*, vol.02A:293). Viewed under this light, the flowers seem to assume funerary connotations.

However, *Flowers* represent also a rupture from the previous dark series and mark the beginning of a new, brighter era. It was Warhol’s friend, Henry Geldzahler, curator at the Metropolitan Museum, who encouraged him to produce a fresh series of works. Geldzahler remembers saying to Warhol: ‘Enough death and disaster, Andy, it’s time again for life. ‘What do you mean’, [Andy] said. I serendipitously picked a magazine off the floor and flipped it to a two-page advertisement with a colour photograph of flowers.’ (H. Geldzahler, *Making it New: Essays, Interviews and Talks*, New York, 1994, p. 39). The photograph, published in June 1964 issue of *Modern Photography*, was taken by the executive editor Patricia Caulfield. A collection of the *Flowers* paintings was exhibited at the prestigious Leo Castelli Gallery in late 1964 and marked a career milestone for Warhol. The exhibition sold out within days and *Flowers* became his most celebrated series: they are an eternal reminder of Warhol’s artistry not only to define beauty but also to make a simple object a fantastic, ever-lasting icon. A collection of the *Flowers* paintings was exhibited at the prestigious Leo Castelli Gallery in late 1964 and marked a career milestone for Warhol. The exhibition sold out within days and *Flowers* became his most celebrated series: they are an eternal reminder of Warhol’s artistry not only to define beauty but also to make a simple object a fantastic, ever-lasting icon.



Small, illegible signature or mark in the bottom right corner.



136. Andy Warhol 1928-1987

Diana Vreeland Rampant (after Jacques-Louis David, "Napoleon at St. Bernard"), 1984
 silkscreen and paper collage on paper
 96.5 x 63 cm (37½ x 24¾ in.)

Estimate

£18,000-24,000 \$26,100-34,900
 €23,900-31,900 ₣

Provenance

Private Collection

137. Andy Warhol 1928-1987

Isabelle Adjani, c. 1986
 silkscreen inks and coloured paper collage
 on paper
 61 x 45.9 cm (24 x 18½ in.)
 Signed 'Andy Warhol' lower right.
 This work is unique.

Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600

Provenance

Private Collection, France





138. David Salle b. 1952

Angel, 2000
oil and acrylic on canvas and linen
183 x 244 cm (72 x 96½ in.)

Estimate
£50,000-70,000 \$72,600-102,000
€66,500-93,100 ₣

Provenance
Lehmann Maupin, New York
Private Collection, Switzerland

Exhibited
Zürich, Kunsthaus Zürich, *Europa:*
Die Zukunft der Geschichte,
12 June-6 September 2015

139. Mel Ramos b. 1935

Mädchen, 2010
oil on canvas
91 x 61 cm (35 7/8 x 24 in.)

Estimate

£60,000-80,000 \$87,100-116,000
€79,800-106,000

Provenance

Private Collection

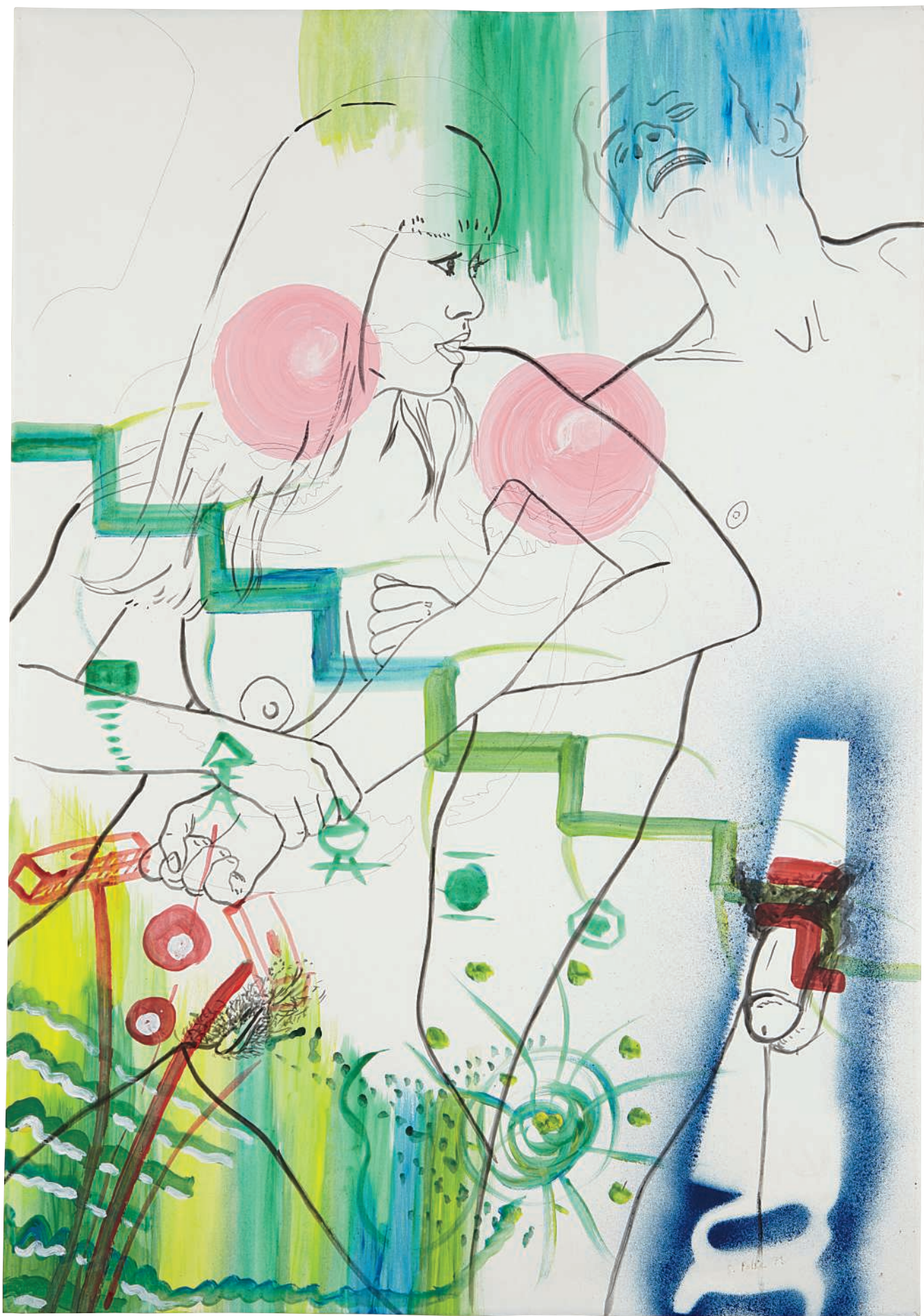
**‘I’m only interested in
the figure as symbolism’**

MÄDCHEN



**‘The conventional definition of reality,
and the idea of “normal life” mean nothing’**

Sigmar Polke



140. Sigmar Polke 1941-2010

Untitled, 1973

ink, acrylic, and watercolour on paper

99.1 x 69.9 cm (39 x 27½ in.)

Signed and dated 'Sigmar Polke 73'
lower right and stamped.

Estimate

£100,000-150,000 \$145,000-218,000

€133,000-199,000 ₣ ₣

Provenance

Barbara Guggenheim Associates, New York

Undoubtedly one of the most acclaimed artists of the twentieth century, Sigmar Polke's appetite for experimentation lead him to cross all artistic genres and defy standard categorisation. His inventive works amalgamated differences such as the heroic and the banal, figuration and abstraction and high and low culture in an attempt to successfully destabilise conventional distinctions. *Untitled*, 1973 is a splendid work which marks Polke's new investigational project during the seventies, in which he indulged in hallucinogenic drugs such as mushrooms, LSD and opium. Polke found that painting under the influence of drugs allowed for a heightened visual perspective which he sought to test out. During this time, the artist also travelled a lot to fulfil his passion for exotic experiences. This passion of his is reflected in this particular work with its layering between abstraction and figuration, giving it an overall dreamlike and tropical feel. Furthermore, the random coloured patterns simultaneously hide and uncover the sexualised figures. For instance, the phallus of the male figure is both concealed and encircled. Pink circles which resemble breasts appear to be floating around further accentuating the senses which emerge as a result of hallucination.

The present lot is a characteristic product of his drug experimentation. Captivated by psychedelic effects, Polke takes the viewer on a hallucinated trip by presenting us with an image of altered reality.

From the Collection of an Important European Collector

141. Georg Baselitz b. 1938

Big Night (Remix), 2008

oil on canvas

250 x 199.5 cm (98 $\frac{3}{8}$ x 78 $\frac{1}{2}$ in.)

Signed, titled and dated 'G. Baselitz "Big Night Remix"
15.IV.08' on the reverse.

Estimate

£180,000-250,000 \$261,000-363,000

€239,000-332,000 ₣ ♠

Provenance

Gagosian Gallery, Rome

Exhibited

Rome, Gagosian Gallery, Georg Baselitz: *La Grande
Notte in Bianco*, 23 September-8 November 2008

Underpinning Georg Baselitz's practice is an investigation and confrontation of the visceral realities present in German history. Emerging as a pioneer of German Neo Expressionist painting, his work evokes disturbing, unrefined and grotesque subjects. Shocking subject was intended to unsettle the viewer, in order to encourage an awakening that Baselitz believed as vital in the aftermath of World War Two.

Big Night (Remix), 2008 is a striking example of the artist's *Remix* paintings, in which he revisits his successful and provocative earlier works by making new versions of them upon years of reflection. The present lot is an updated version of his most controversial work, *The Big Night Down the Drain*, 1963, which depicts a faceless figure- often referred to as a young boy- holding an exaggerated phallus. The present lot shows the same figure, however, this time; the gestures of paint appear more rapid and spontaneous. The figure's transparency appears before us like a ghost rising beyond the picture plane. The overall piece has a sense of vibrancy, due to the brighter colours utilised. Baselitz has transformed the once sombre and melancholic depiction into one that is more radically fresh and liberated. And yet, the subject remains- a flash of the past that never ceases to haunt.



142. Franz West 1947-2012

Three works: *Ohnkel Stuhl (Uncle Chair)*, 2008
woven synthetic textile over steel tubular frame
each: 84 x 52.2 x 57 cm (33½ x 20½ x 22½ in.)

- (i) Numbered 'P772L' on the rear left leg.
- (ii) Numbered 'P006L' on the rear left leg.
- (iii) Numbered 'P770L' on the rear left leg.

Estimate

£15,000-20,000 \$21,800-29,000 €19,900-26,600 ♦

Provenance

Galerie Bärbel Grässlin, Frankfurt



143. Franz West 1947-2012

Privat-Lampe des Künstlers II, circa 1989

welded iron, electrical fittings

201 x 38 x 33 cm (79½ x 14½ x 12½ in.)

Incised 'Franz West METAMEMPHIS' on the bottom.

This work is accompanied by a certificate of authenticity issued by Metamemphis.

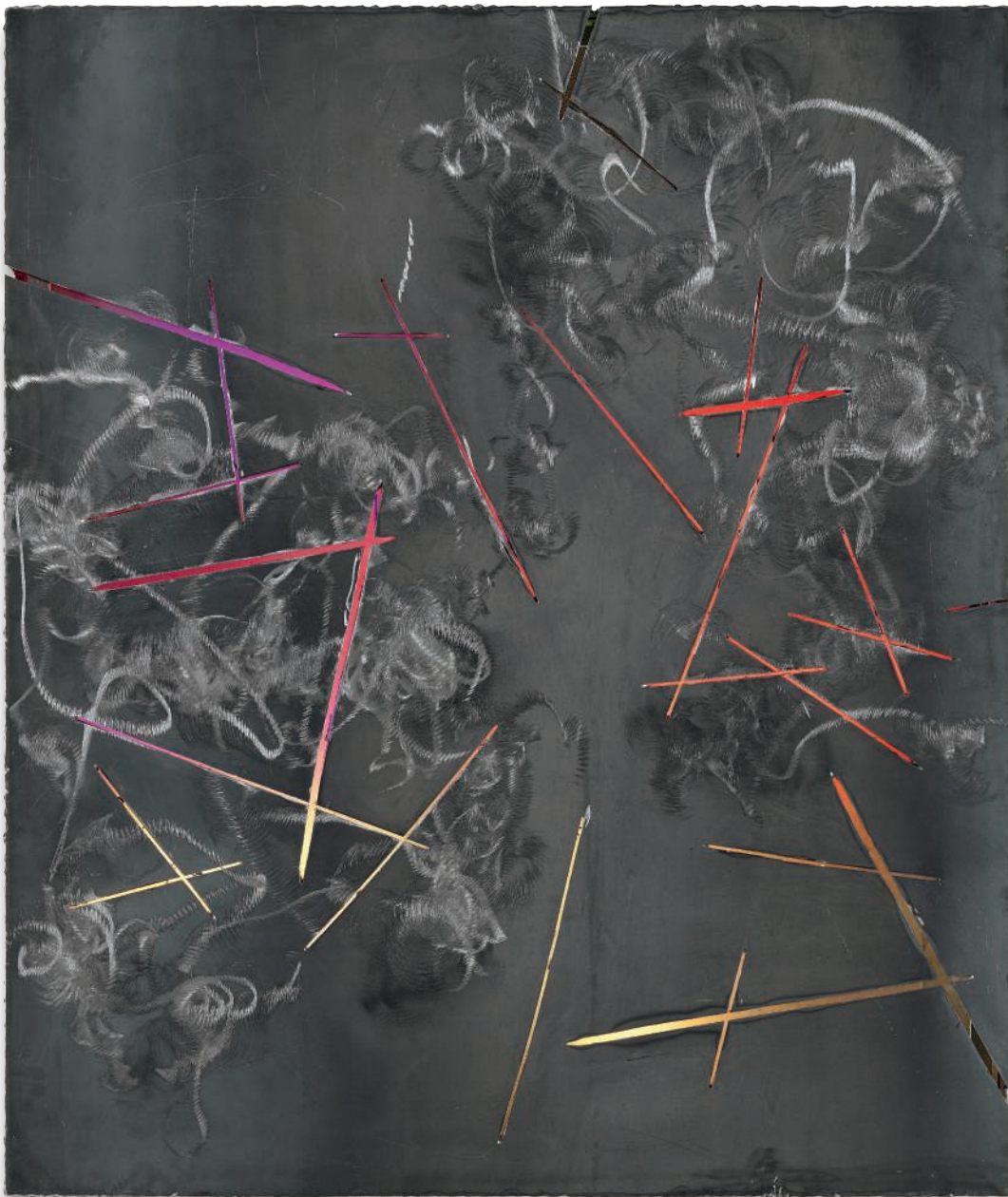
Estimate

£4,000-6,000 \$5,800-8,700 €5,300-8,000 ♠

Provenance

Published by Metamemphis, Milan





144. Anselm Reyle b. 1970

Untitled, 2007
steel panel and LED lights
135 x 114 x 10 cm (53 $\frac{1}{8}$ x 44 $\frac{7}{8}$ x 3 $\frac{7}{8}$ in.)

Estimate

£20,000-30,000 \$29,000-43,600
€26,600-39,900 ▲

Provenance

The Modern Institute, Glasgow

145. Anselm Reyle b. 1970

Untitled, 2012
mixed media on canvas, acrylic glass
143 x 122 x 23 cm (56 $\frac{1}{4}$ x 48 x 9 in.)

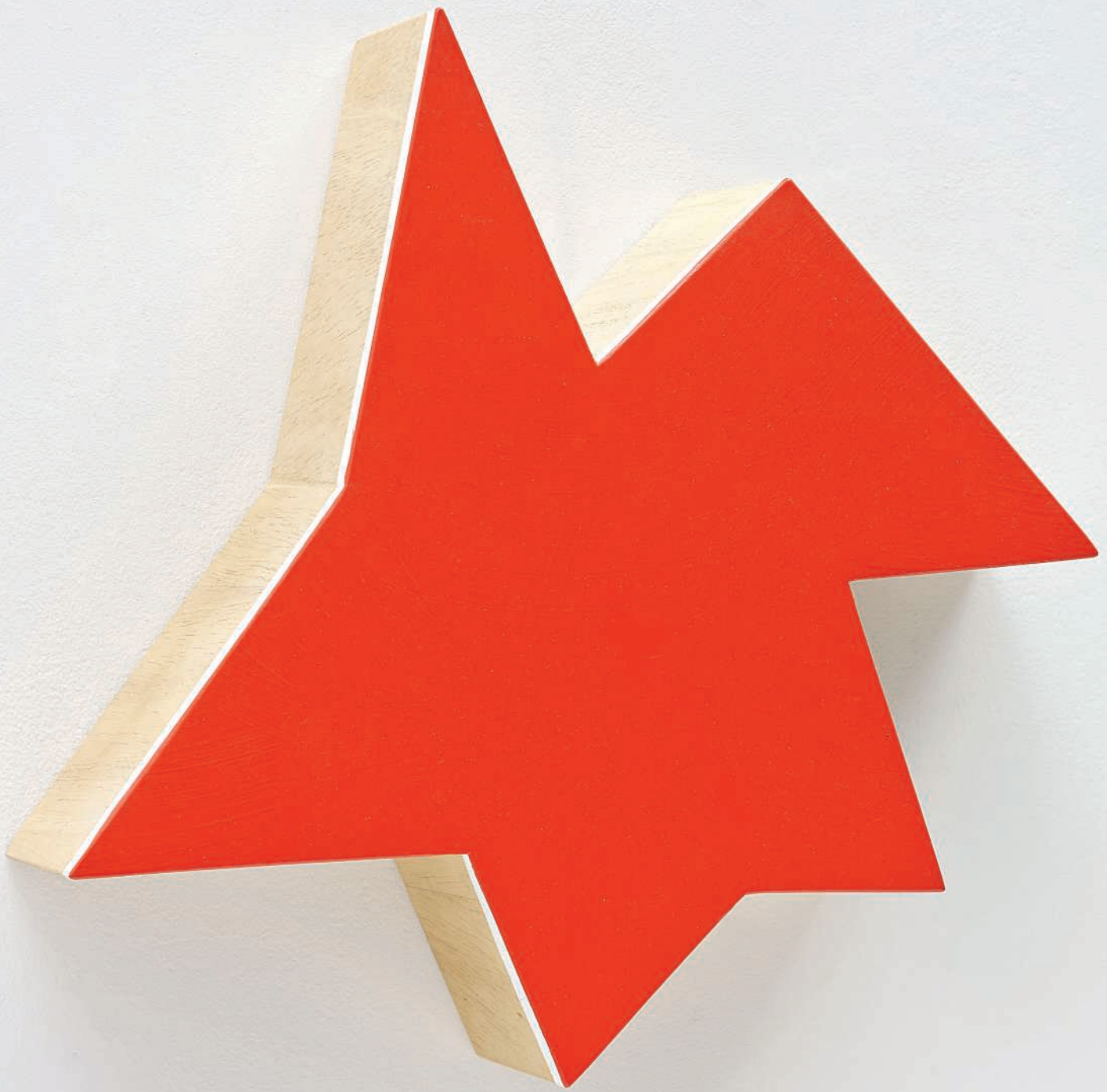
Estimate

£30,000-50,000 \$43,600-72,600
€39,900-66,500 ‡ ▲

Provenance

Acquired directly from the artist by
the present owner





146. Imi Knoebel b. 1940

Kinderstern, 2005
acrylic on wood
43 x 39.5 x 8.8 cm (16 $\frac{7}{8}$ x 15 $\frac{1}{2}$ x 3 $\frac{1}{2}$ in.)
Signed and dated 'Imi 2005' on the reverse.

Estimate

£10,000-15,000 \$14,500-21,800
€13,300-19,900 ▲

Provenance

Private Collection

147. Anselm Reyle b. 1970

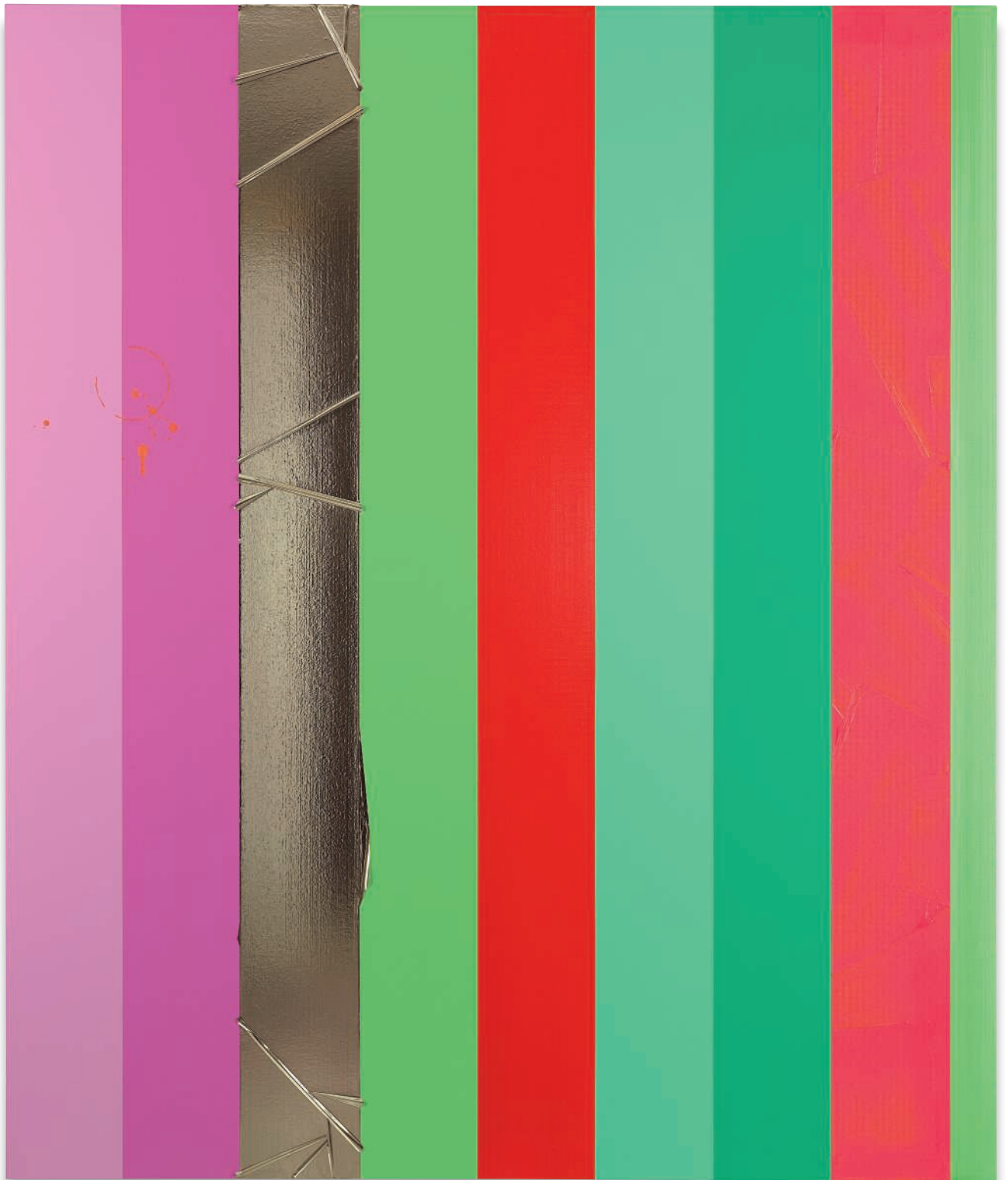
Untitled, 2006
mixed media on canvas
224.5 x 188.8 cm (88 $\frac{3}{8}$ x 74 $\frac{3}{8}$ in.)
Signed and dated 'Anselm Reyle 06' on the overlap.

Estimate

£30,000-40,000 \$43,600-58,100
€39,900-53,200 ▲

Provenance

Giti Nourbakhsh, Berlin





148. André Butzer b. 1973

Untitled, 2006
oil on canvas
100 x 210.5 cm (39 $\frac{3}{8}$ x 82 $\frac{7}{8}$ in.)
Signed 'A. Butzer' lower right. Further signed
and dated 'A. Butzer 06' on the reverse.

Estimate
£20,000-30,000 \$29,000-43,600
€26,600-39,900 ♣

Provenance
Galerie Bernd Kugler, Innsbruck

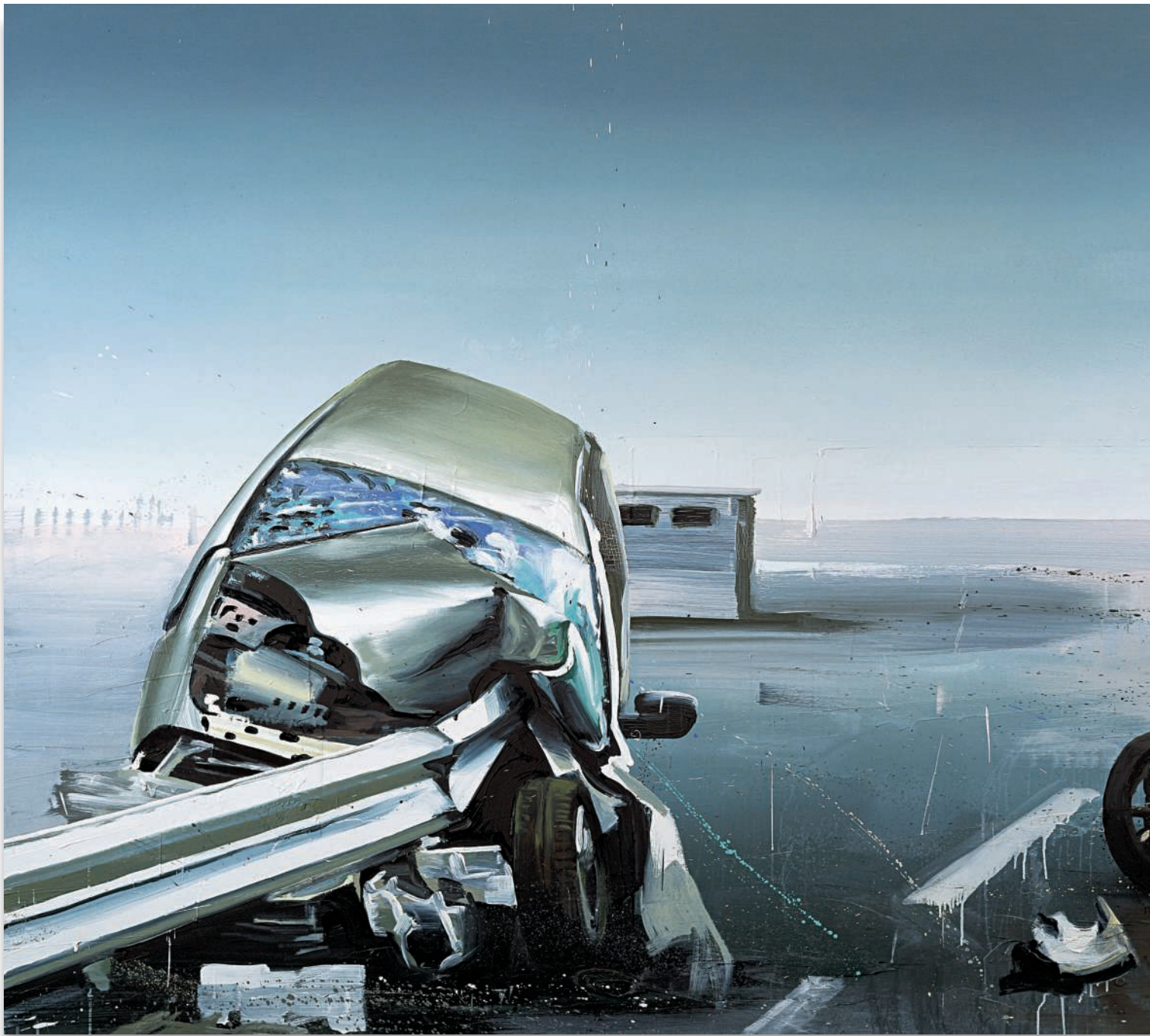
149. Imi Knoebel b. 1940

Kinderstern, 2013
acrylic on wood
43 x 37 x 9 cm (16 $\frac{7}{8}$ x 14 $\frac{5}{8}$ x 3 $\frac{1}{2}$ in.)
Signed and dated 'Imi 13' on the reverse.

Estimate
£10,000-15,000 \$14,500-21,800
€13,300-19,900 ♣

Provenance
Private Collection, Germany







150. Dirk Skreber b. 1961

It Rocks Us So Hard Ho Ho Ho 3, 2002
oil on canvas
160 x 280 cm (62 $\frac{7}{8}$ x 110 $\frac{1}{4}$ in.)

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 † ♣

Provenance

Private Collection

Exhibited

London, Saatchi Gallery, *The Triumph of Painting*,
5 July-30 October 2005
Leeds, Leeds City Art Gallery, *The Triumph of Painting*,
25 January-12 March 2006

Literature

The Triumph of Painting, exh. cat., Saatchi Gallery and
Koenig Books, London, 2005, p. 55-56 (illustrated)



151. Thomas Scheibitz b. 1968

Untitled, 2003
 enamel, vinyl paint and ink on canvas
 203 x 313 cm (79 $\frac{7}{8}$ x 123 $\frac{1}{4}$ in.)
 Signed and dated 'Scheibitz 03' on the stretcher.

Estimate
 £10,000-15,000 \$14,500-21,800 €13,300-19,900 ♣

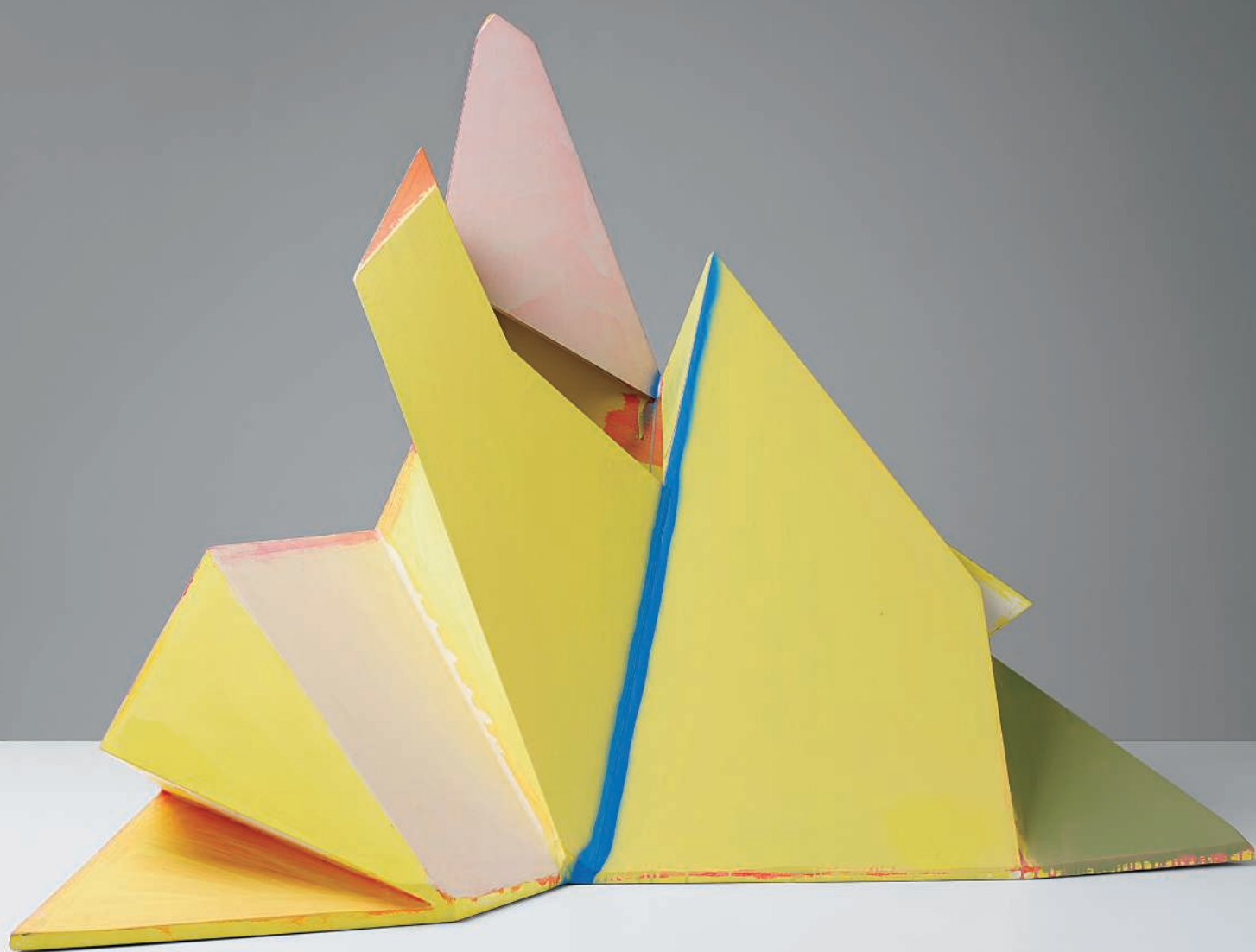
Provenance
 Private Collection, Germany

152. Thomas Scheibitz b. 1968

Berg, 2005
 MDF, wood, paint
 101 x 142 x 70 cm (39 $\frac{3}{4}$ x 55 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in.)

Estimate
 £6,000-8,000 \$8,700-11,600 €8,000-10,600 ‡ ♣

Provenance
 Tanya Bonakdar Gallery, New York



153. Lucio Fontana 1899-1968

Battaglia, 1950

enamelled ceramic

8 x 48.5 x 59 cm (3 1/8 x 19 1/8 x 23 1/4 in.)

Signed, dated and inscribed 'L. Fontana 50

CE. AS.' on the reverse. This work is registered

at the Fondazione Lucio Fontana, Milan, under

the number n. 1160/3.

Estimate

£35,000-45,000 \$50,800-65,400

€46,500-59,800 ±▲

Provenance

Private Collection, Milan

Christie's, Milan, *Modern and Contemporary*

Sale, 22 April 2013, lot 79

Acquired at the above by the present owner



154. Alighiero Boetti 1940-1994

*Una parola al vento, due parole al vento,
tre parole al vento, 100 parole al vento*, 1989
embroidery

87.4 x 22 cm (34 $\frac{3}{8}$ x 8 $\frac{5}{8}$ in.)

Signed 'Alighiero Boetti' on the overlap.

This work is accompanied by a certificate
of authenticity stamped and signed by the
Archivio Alighiero Boetti archive.

Estimate

£50,000-60,000 \$72,600-87,100

€66,500-79,800 ♣

Provenance

Private Collection, Holland

Acquired by the present owner from the above





155. Keith Coventry b. 1958

Ontological Picture, 1999
oil, gesso on canvas, in artist's frame
42 x 33.5 cm (16½ x 13¼ in.)
Framed 53.5 x 45 cm (21½ x 17¾ in.)
Signed, titled and dated 'K.Coventry
"Ontological Picture" 1999' on the reverse.
Further titled 'Ontological Picture' on the frame.

Estimate

£8,000-12,000 \$11,600-17,400
€10,600-16,000 † ♠

Provenance

Haunch of Venison, London

156. Tony Cragg b. 1949

Different Points of View, 2011
corten steel
62 x 26 x 30 cm (24¾ x 10¼ x 11¾ in.)

Estimate

£60,000-80,000 \$87,100-116,000
€79,800-106,000 † ♠

Provenance

Galerie Thaddaeus Ropac, Salzburg



157. Gilbert & George b. 1943 and 1942

Fifteen Haunts, 2003

hand dyed photographs in artist's metal frames,
in 24 parts

284 x 507 cm (111¾ x 199⅝ in.)

Signed, titled and dated 'Gilbert & George
"Fifteen Haunts" 2003' lower right.

Estimate

£100,000-150,000 \$145,000-218,000

€133,000-199,000 ♠

Provenance

Thaddaeus Ropac, Paris

Phillips de Pury, London, *Contemporary Art Part I*,
28 February 2008, lot 149

Acquired at the above sale by the present owner

**ARLTON
QUARE**

**ELICAN
ASSAGE**

**ODEHAM
ARDENS**



**BUTCHER
ROW**



**FRIMLEY
WAY**

**ALDGATE
AVENUE**



**ANTHILL
TERRACE**

**LOGNOR
ESTATE**

**MAUDLIN
GARDENS**

**ST MARK
STREET**



**STEPNEY
GARDENS**

**POMMELL
WAY**

**CARLTON
SQUARE**

**PELICAN
PASSAGE**

**VODEHAM
GARDENS**



**STEPNEY
WAY**

**HARPLEY
SQUARE**

**RECTORY
SQUARE**

**FIFTEEN
HAUNTS**

2003 *Gilbert + George*

158. Gavin Turk b. 1967

Pablos Melon, 2000


painted bronze

20 x 20 x 38.1 cm (7⅞ x 7⅞ x 15 in.)

This work is number 2 from an edition of 8.

Estimate

£25,000-35,000 \$36,300-50,800

€33,200-46,500 ₣ 

Provenance

White Cube, London





159. Tim Noble and Sue Webster

b. 1966 and b. 1967

Walk on Water, 1998

stainless and enamelled steel, neon, electronic light sequencer (3-channel caterpillar effect), transformers
65 x 207 x 16 cm (25 $\frac{5}{8}$ x 81 $\frac{1}{2}$ x 6 $\frac{1}{4}$ in.)

Estimate

£40,000-60,000 \$58,100-87,100 €53,200-79,800 † ♣

Provenance

Modern Art Inc., London

Literature

T. Noble, S. Webster and L. Johnson, eds., *Instant Gratification*, Beverly Hills: Gagosian Gallery, 2001, p. 9 (illustrated)

160. Tracey Emin b. 1963

And I Love You, 2006

neon

18.9 x 116.8 cm (7½ x 45¾ in.)

This work is number 3 from an edition of 3

Estimate

£35,000-45,000 \$50,800-65,400

€46,500-59,800 Ω ♣

Provenance

Lehmann Maupin, New York

Private Collection, Switzerland



161. Jake and Dinos Chapman b. 1966/1962

Cockroach Kid, 1997
fibreglass resin, paint, tennis shoes and wig on metal base
105.4 x 55.9 x 47 cm (41½ x 22 x 18½ in.)

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 ± ♣

Provenance

Galerie Beaubourg, Paris
Sotheby's, London, *Contemporary Art*, 15 October 2007, lot 119
Acquired at the above sale by the present owner

162. Yinka Shonibare b. 1962

Man on Flying Machine, 2008
mannequin, Dutch wax printed cotton, steel, rubber
and aluminum
Mannequin: 154.9 x 59.9 x 70.1 cm
Flying Machine: 199.9 x 59.9 x 89.9 cm

Estimate

£50,000-80,000 \$72,600-116,000
€66,500-106,000 ± ♣

Provenance

Stephen Friedman Gallery, London

Exhibited

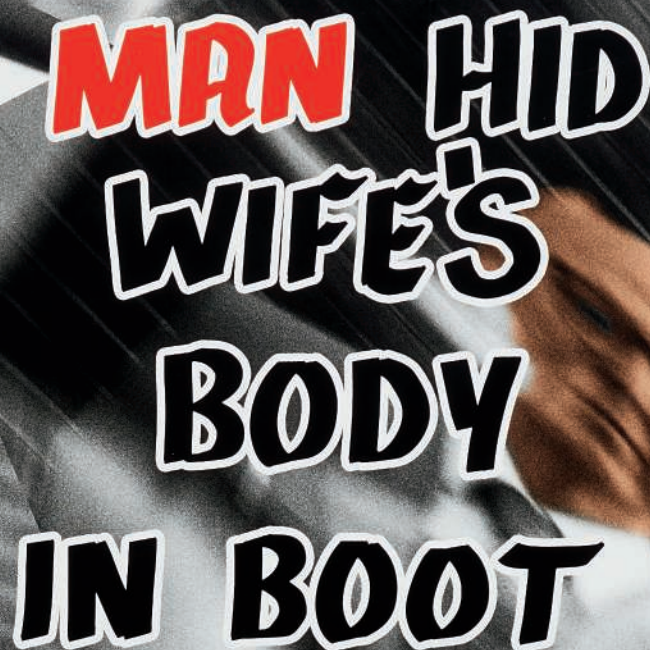
Santa Barbara, Santa Barbara Museum of Art,
*Yinka Shonibare MBE: A Flying Machine for Every
Man, Woman and Child and Other Astonishing Works*,
14 March-21 June 2009







TUBE MAN
IN 'GIT'
RANT AT
TRAPPED
PASSENGER



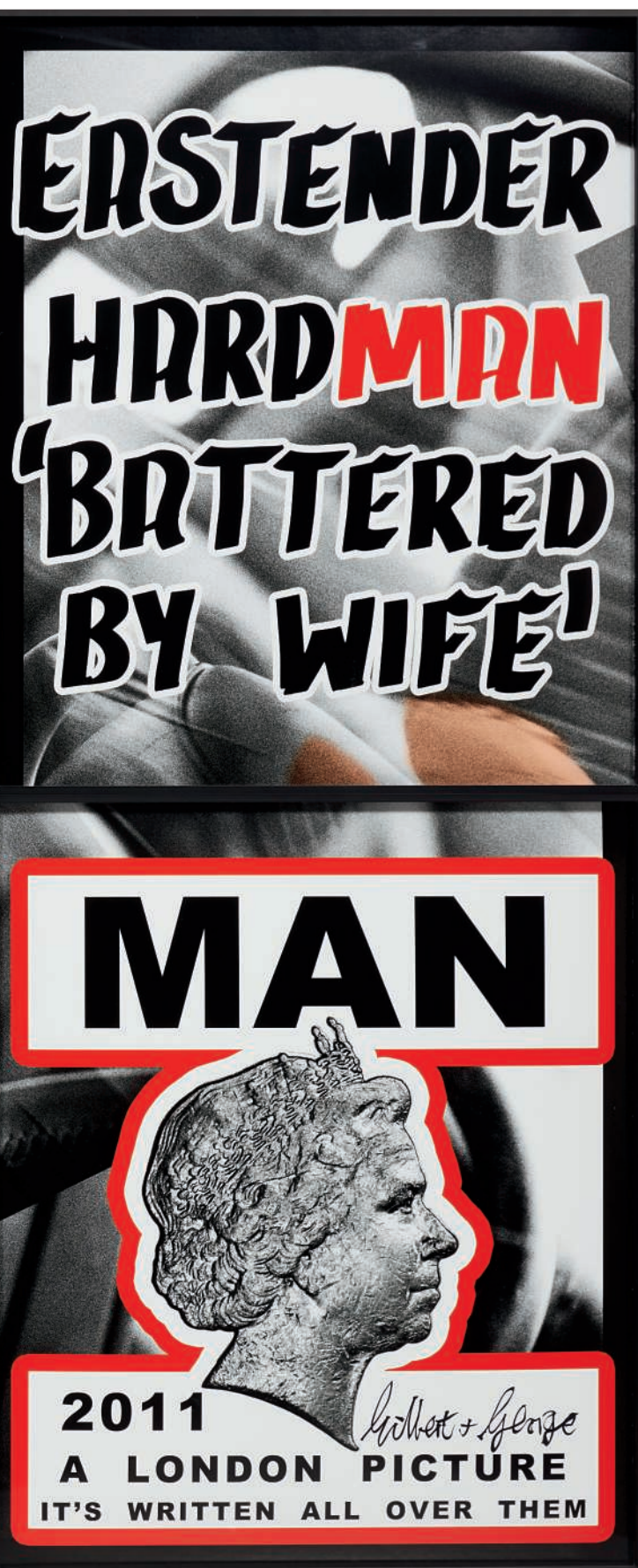
MAN HID
WIFE'S
BODY
IN BOOT



TESCO
BOMB PLOT:
MAN
SEIZED



HITMAN
SEIZED
AT THE
HILTON



163. Gilbert & George b. 1943 and 1942

Man, 2011

six chromogenic prints in artist's frames
151 x 190 cm (59½ x 74¾ in.)

Sequentially numbered '1-6' in an unidentified hand in ink on a paper label affixed to the back of each piece and "Man 1-6" on the reverse of each print.

Estimate

£40,000-60,000 \$58,100-87,100

€53,200-79,800 ₣ ♠

Provenance

White Cube, London

164. Lynette Yiadom-Boakye b. 1977

Grammy, 2003
oil on canvas
280.1 x 179.7 cm (110¼ x 70¾ in.)
Signed, titled and dated 'Lynette Yiadom-Boakye
"Grammy" 2003' on the reverse.

Estimate

£25,000-35,000 \$36,300-50,800 €33,200-46,500 † ♠

Provenance

Acquired directly from the artist in 2004

Exhibited

London, ICA, *Bloomberg New Contemporaries*, 2004
London, Saatchi Gallery, *Newspeak- British Art Now*,
30 May-17 October 2010

Literature

Newspeak-British Art Now, exh. cat., Saatchi Gallery
and Booth-Clibborn editions, London, 2010,
p. 39-40 (illustrated)





165. Erwin Wurm b. 1954

Untitled, 2007
 canvas, wool
 140 x 140 cm (55½ x 55½ in.)

Estimate
 £15,000-20,000 \$21,800-29,000
 €19,900-26,600 ± ♣

Provenance
 Atelier Erwin Wurm, Vienna

166. Elliott Hundley b. 1975

O Dika, 2007
 wood, sound board, Styrofoam, plastic, wax,
 paper, string, glitter, wire, silk, acrylic paint,
 canvas, tin, pins, feathers, animal claws,
 metal brackets, wheel
 277 x 188 x 55 cm (109 x 74 x 21½ in.)
 Titled and dated 'O DIKA 07' on the reverse.

Estimate
 £15,000-20,000 \$21,800-29,000
 €19,900-26,600 ±

Provenance
 Andrea Rosen Gallery, New York



167. Mirosław Balka b. 1958

Untitled, 1994
granite and metal
14 x 109.5 x 64.8 cm (5½ x 43¼ x 25½ in.)

Estimate
£8,000-12,000 \$11,600-17,400
€10,600-16,000 ₣ ₣

Provenance
Galeria Juana de Aizpuru, Madrid
Private Collection

168. Jacob Kassay b. 1984

Untitled, 2010
silver deposit on canvas
121.9 x 91.4 cm (48 x 36 in.)
Signed and dated 'Jacob Kassay 10'
on the overlap.

Estimate
£30,000-50,000 \$43,600-72,600
€39,900-66,500 ₣ ₣

Provenance
L&M Arts, Los Angeles
Private Collection









169. Sterling Ruby b. 1972

Alabaster SR08-3, 2008

acrylic

116 x 238 cm (45 $\frac{5}{8}$ x 93 $\frac{3}{4}$ in.)

Titled and dated "Alabaster SR08-3" 2008' on the reverse.

Estimate

£70,000-100,000 \$102,000-145,000

€93,100-133,000 †

Provenance

Hauser & Wirth, London





170. Fredrik Værsløv b. 1979

Untitled #04, 2012
 primer, spray paint, corrosion protective spray
 and white spirit on cotton canvas
 230.6 x 200.5 cm (90¾ x 78⅞ in.)
 Signed and dated 'Fredrik Værsløv 2012' on the overlap.

Estimate
 £15,000-20,000 \$21,800-29,000 €19,900-26,600 ♣

Provenance
 Campoli Presti, London

Exhibited
 Rome, Indipendenza Studio, *Sunny Side Up*,
 25 May-8 September 2012

171. Oscar Tuazon b. 1975

Untitled, 2012
 rust, engine oil, charcoal, cement on canvas
 165.3 x 165 cm (65⅛ x 64⅞ in.)
 Signed and dated 'Oscar Tuazon 2012' on the overlap.

Estimate
 £25,000-35,000 \$36,300-50,800 €33,200-46,500

Provenance
 Jonathan Viner Gallery, London



172. Oscar Tuazon b. 1975

Two works: *I Can't See (Papercrete Edition)*, 2011
paper and cement in handmade oak frame
each: 34 x 26 cm (13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in.)

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 ₺

Provenance

Saks Gallery, Geneva

173. Sterling Ruby b. 1972

EXHM/DS13, 2013
collage and paint on cardboard, in artist's frame
frame: 260 x 137.6 cm (102 $\frac{3}{8}$ x 54 $\frac{1}{8}$ in.)
work: 245.4 x 121 cm (96 $\frac{5}{8}$ x 47 $\frac{5}{8}$ in.)

Estimate

£30,000-40,000 \$43,600-58,100 €39,900-53,200

Provenance

Foxy Production, New York



**‘To edge forward the
history of the confusion
of painting and sculpture...’**

Pascal Beausse

CONT. / INNEH.

24
STK

PRO. GN.

EXPO AS NORWAY

N.B. A4, 5 Index, 150 sh. 4 W.B., 5 div. 150 sh
24

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(ii)

174. Matias Faldbakken b. 1973

Two works: (i) *Flat Box 9*; (ii) *Flat Box 2*, 2011 cardboard box, tape and ink, in artist's frame each: 83.8 x 103.5 cm (32 $\frac{7}{8}$ x 40 $\frac{3}{4}$ in.)

Estimate

£15,000-20,000 \$21,800-29,000

€19,900-26,600 ₣ ♣

Provenance

Standard (Oslo), Oslo





175. Kaz Oshiro b. 1967

Tailgate (YO TO YO), 2006
acrylic and bondo on canvas laid on board, in 3 parts
each: 134.6 x 45.4 x 4.4 cm (52 $\frac{7}{8}$ x 17 $\frac{7}{8}$ x 1 $\frac{3}{4}$ in.)
Each signed, titled, dated 'Kaz Oshiro "Tailgate
(YO TO YO)" 05' on the reverse.

Estimate
£15,000-20,000 \$21,800-29,000 €19,900-26,600

Provenance
Rosamund Felsen, Los Angeles

Exhibited
Los Angeles, Rosamund Felsen, *Driving with Dementia:*
Three Dimensional Paintings by Kaz Oshiro and
Dan Douke, 18 November-30 December 2006





176. Adam McEwen b. 1965

Two works: *Bomber Harris*, 2007
acrylic and chewing gum on canvas
each: 35.6 x 30 cm (14 x 11¾ in.)

Estimate

£15,000-20,000 \$21,800-29,000 €19,900-26,600 ± ♣

Provenance

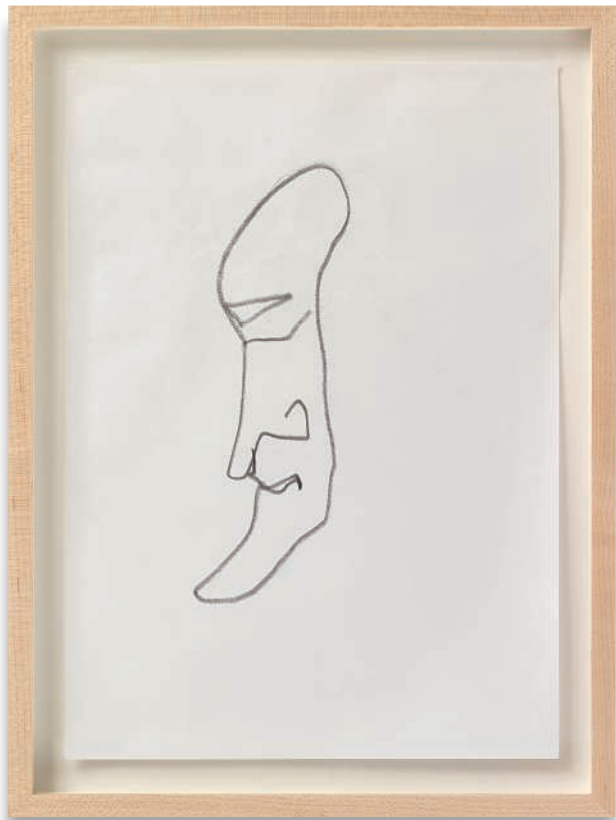
Mitterrand + Cramer, Geneva

Exhibited

Zürich, Mitterrand + Sanz, *Peter Coffin - Adam McEwen*
- *Michael Phelan*, 9 June-21 July 2007



(i)



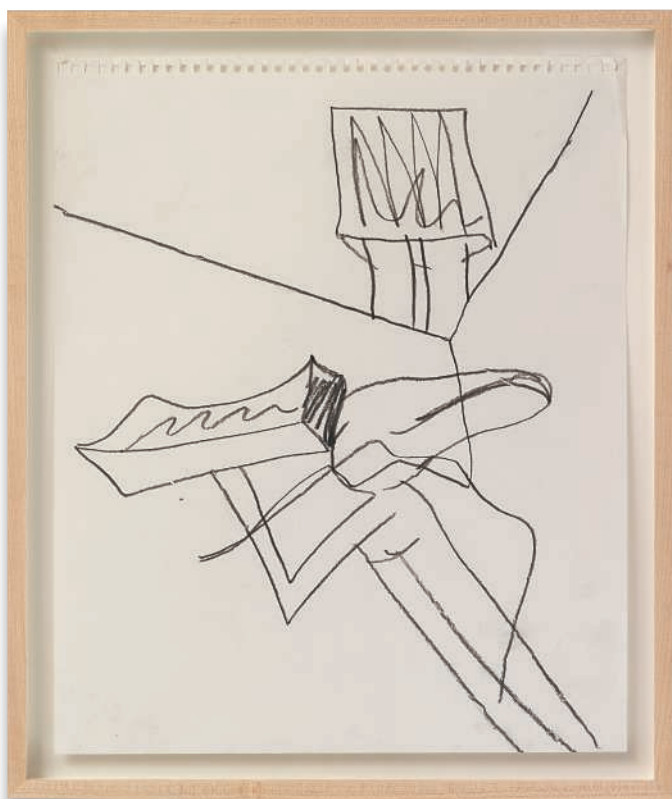
(ii)



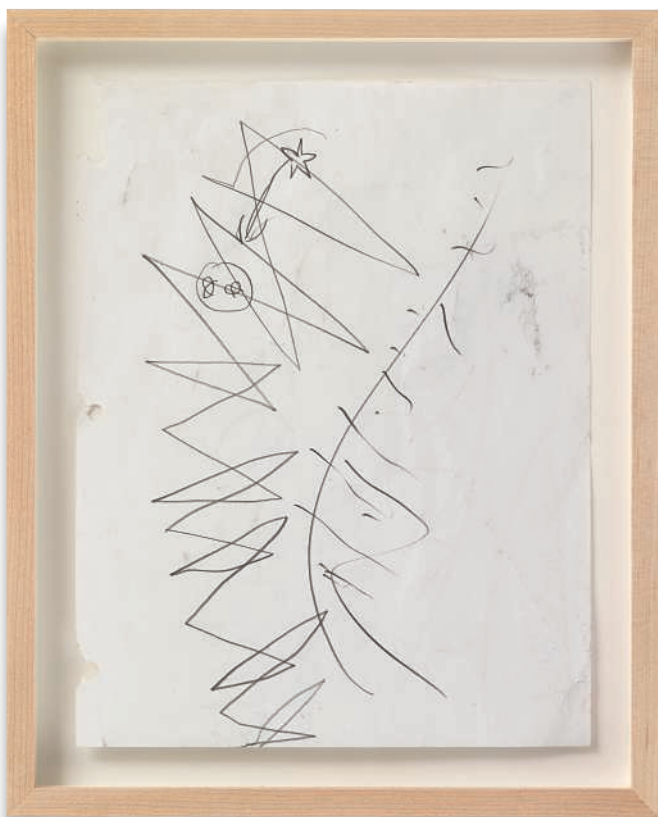
(iv)



(v)



(iii)



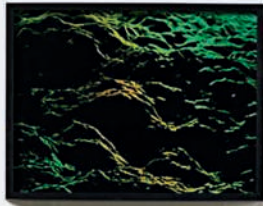
(vi)

177. Joe Bradley b. 1975

Six works: *Untitled*, 2013
 (i-iii), (v-vi): charcoal on paper
 (iv): crayon on paper
 smallest (sheet): 27.8 x 21.6 cm (10 7/8 x 8 1/2 in.)
 largest (sheet): 40.6 x 29.5 cm (15 7/8 x 11 5/8 in.)

Estimate
 £15,000-20,000 \$21,800-29,000 €19,900-26,600 ₣

Provenance
 Galerie Eva Presenhuber, Zurich



178. Seth Price b. 1973

Eight Photographs, 2007

seven digital c-prints and archival inkjet print

each c-print: 28.9 x 38.4 cm (11 3/8 x 15 1/8 in.)

inkjet print: 48.5 x 33 cm (19 1/8 x 12 7/8 in.)

This work is number 4 from an edition of 5.

Estimate

£15,000-20,000 \$21,800-29,000 €19,900-26,600

Provenance

Private Collection



179. Sam Falls b. 1984

Untitled (Twin 1, Topanga, CA), 2013
cotton, fabric dye
188.2 x 95.5 x 12.9 cm (74½ x 37⅞ x 5⅞ in.)

Estimate

£4,000-6,000 \$5,800-8,700 €5,300-8,000 ±

Provenance

Private Collection

180. Sterling Ruby b. 1972

ACTS/C, 2009
formica, wood, spraypaint and urethane
block: 47.6 x 100.3 x 10.2 cm (18¾ x 39½ x 4 in.)
pedestal: 101.6 x 76.2 x 61 cm (40 x 30 x 24 in.)
overall: 149.8 x 121 x 61 cm (58⅞ x 47⅞ x 24 in.)
Signed and dated 'SR.09' on the reverse.

Estimate

£30,000-40,000 \$43,600-58,100
€39,900-53,200

Provenance

Taka Ishii, Tokyo





181. Erik Lindman b. 1985

Untitled, 2012
found sheet metal, paint and laquer
on polypropylene fabric, hardware
121.9 x 91.4 cm (47 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate
£6,000-8,000 \$8,700-11,600
€8,000-10,600 ‡

Provenance
Almine Rech Gallery, Paris

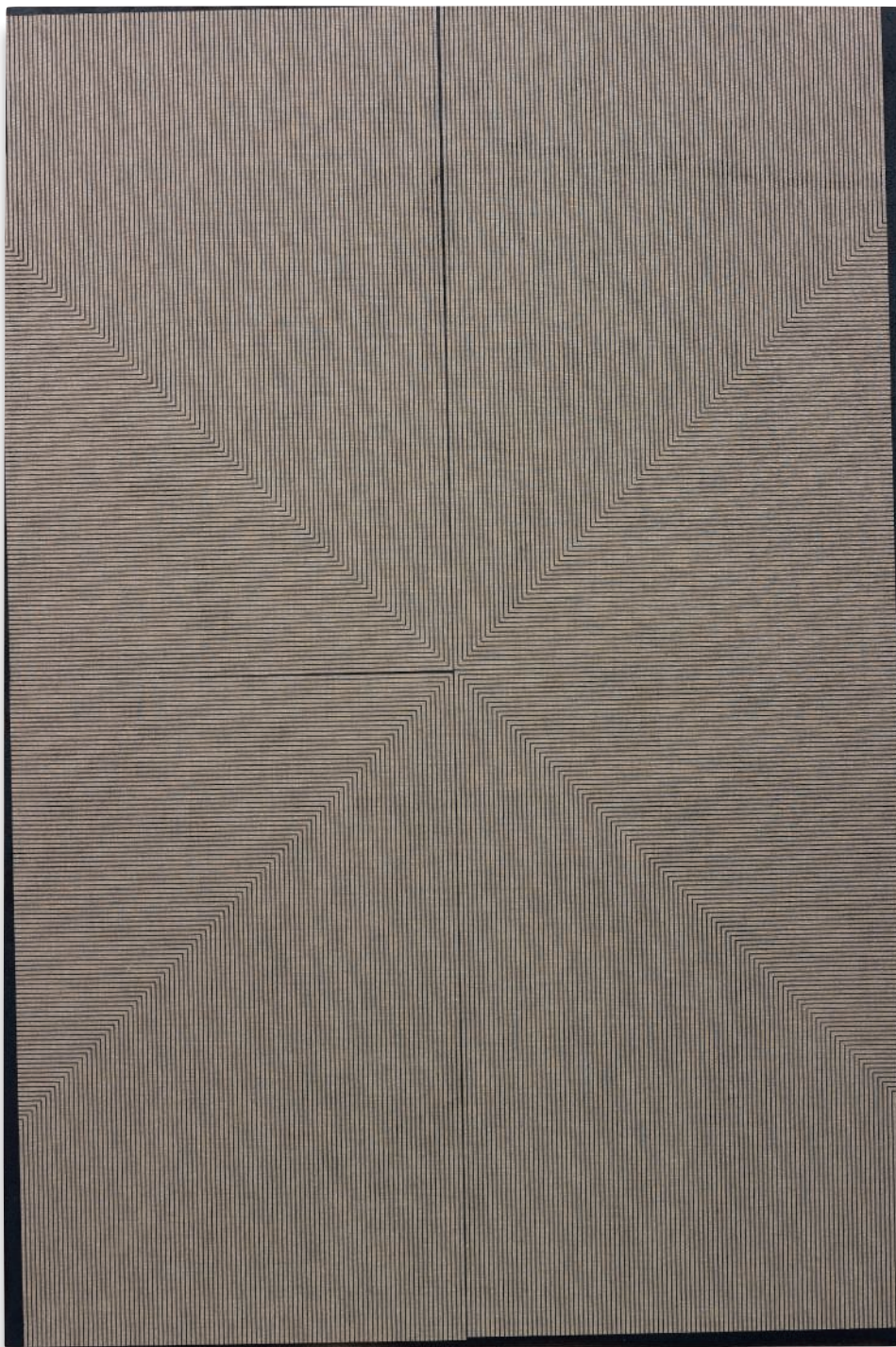
182. Fredrik Vørslev b. 1979

Untitled (Garden Painting), 2011
house paint, spraypaint on wood, steel support
160 x 90.5 x 28 cm (62 $\frac{7}{8}$ x 35 $\frac{5}{8}$ x 11 in.)
Signed and dated 'Fredrik Vørslev 2011'
on the reverse.

Estimate
£3,000-5,000 \$4,400-7,300
€4,000-6,600 ♣

Provenance
Private Collection





183. Ned Vena b. 1982

Untitled, 2010
rubber on linen, laid on board
183 x 122 cm (72 x 48 in.)

Estimate
£10,000-15,000 \$14,500-21,800
€13,300-19,900

Provenance
Clifton Benevento, New York

184. Fredrik Vørslev b. 1979

Untitled, 2013
primer and varnish on cotton canvas
70 x 270 cm (27½ x 106¼ in.)

Estimate

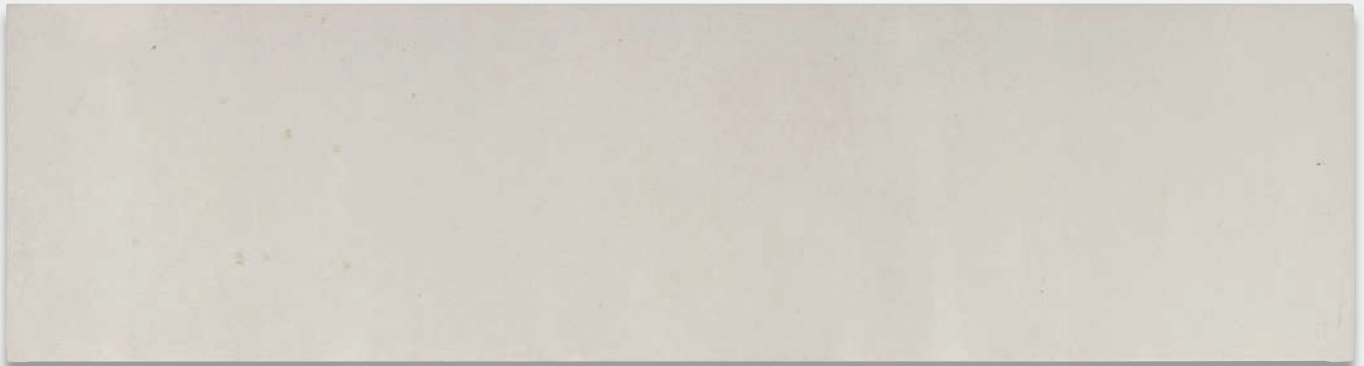
£10,000-15,000 \$14,500-21,800 €13,300-19,900 ± ♣

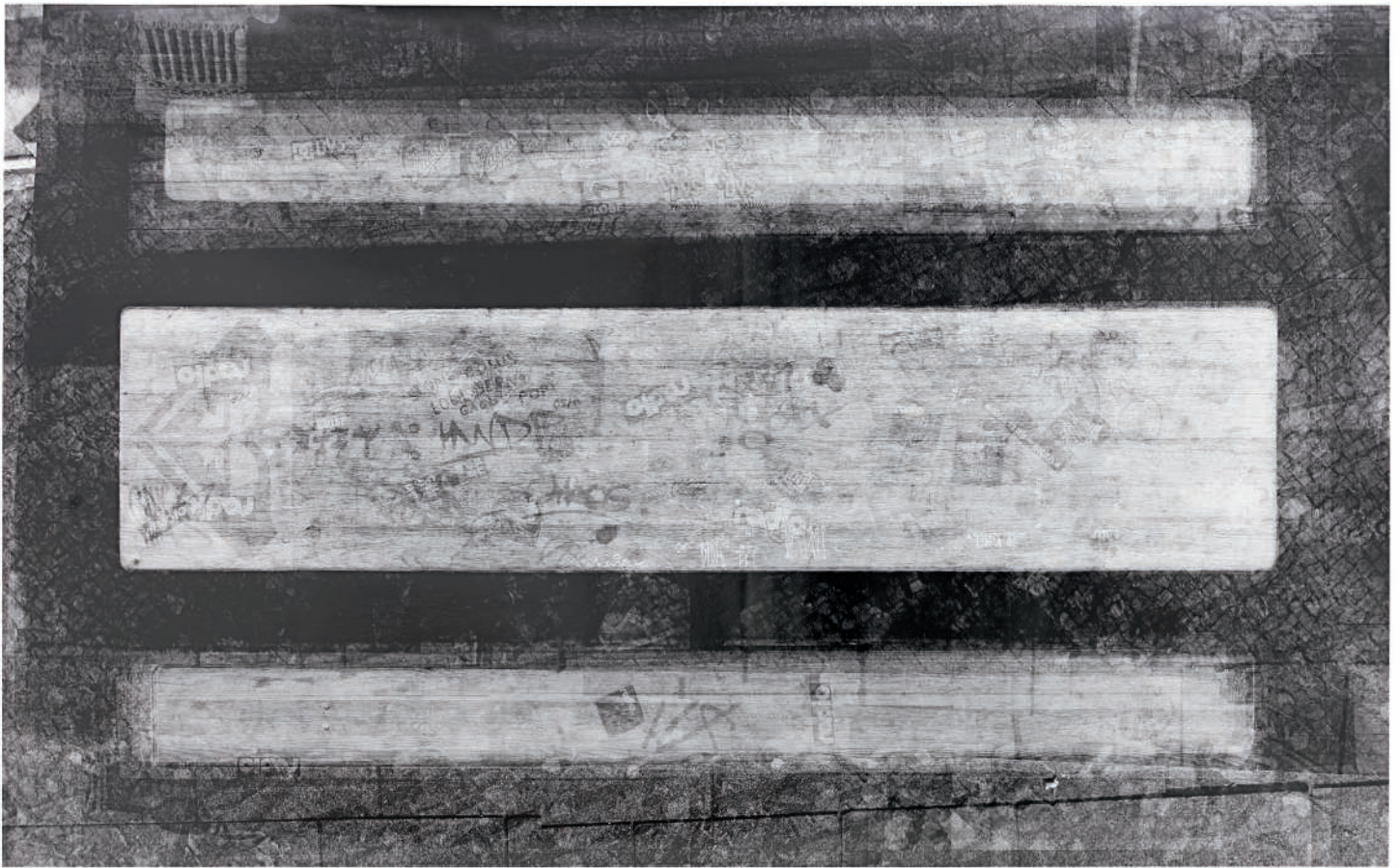
Provenance

Carl Kostyál, Stockholm

Exhibited

Stockholm, Carl Kostyál, *Awaiting Immanence:*
Gardar Eide Einarsson, Matias Faldbakken, Hanna Lidén,
Klara Lidén, Adam McEwen, Fredrik Vørslev. Curated
by Peter J. Amdam, 19 April-19 May 2015





185. Klara Lidén b. 1979

Bierbank, 2011
inkjet print
130 x 240 cm (51½ x 94½ in.)
This work is from an edition of 3 plus 2 artist's proofs.

Estimate
£5,000-7,000 \$7,300-10,200 €6,600-9,300 ♣

Provenance
Carl Kostyál, London

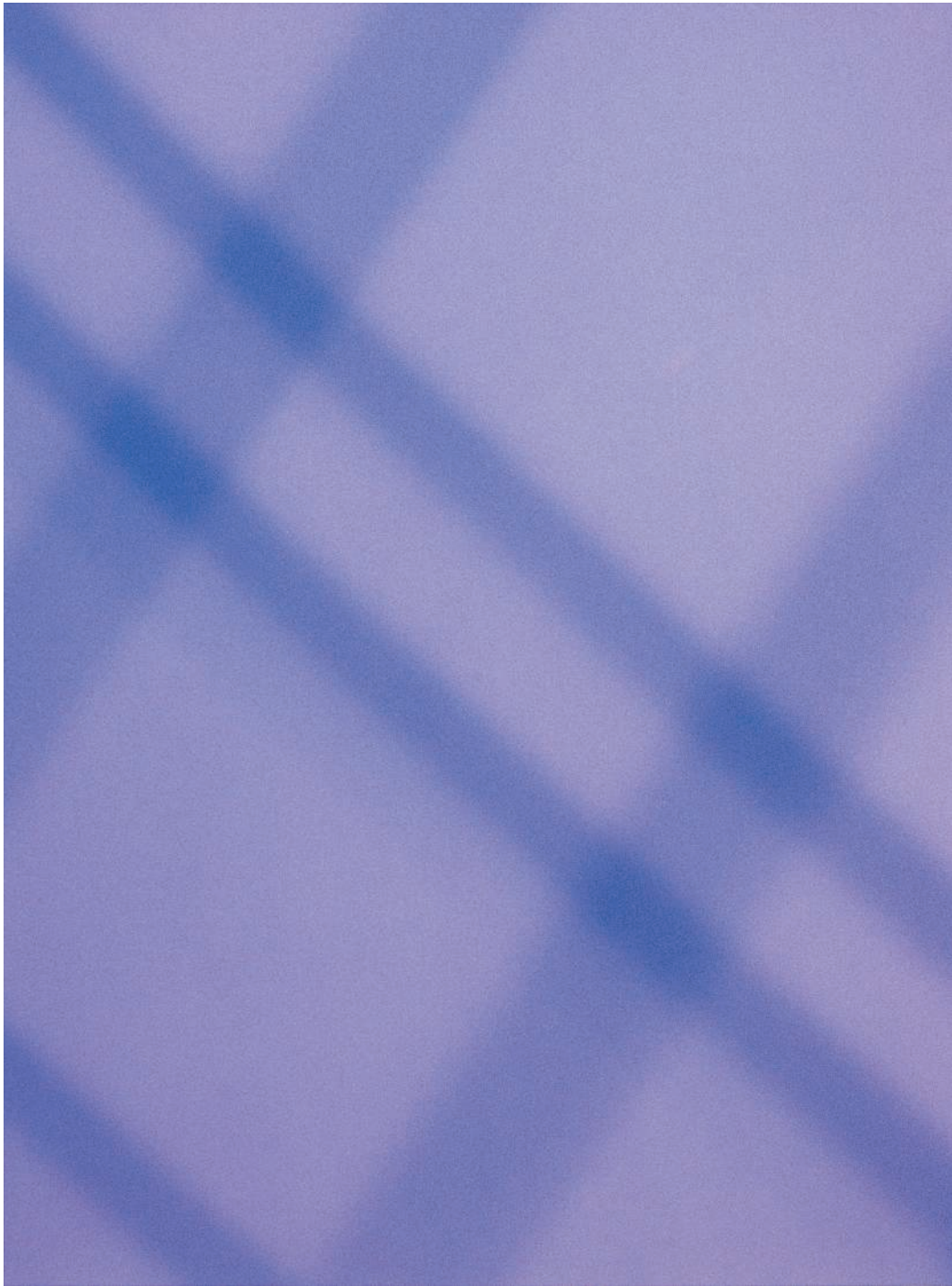
186. Justin Matherly b. 1972

Untitled, 2012
inkjet monoprint, sprayed with UV
147.3 x 125.3 cm (57¾ x 49¾ in.)
Signed and dated 'Justin Matherly 2012' on the reverse.

Estimate
£5,000-7,000 \$7,300-10,200 €6,600-9,300 †

Provenance
Private Collection





187. Walead Beshty b. 1976

Transparency (Positive)... May 7-9, 2010, 2010
Epson UltraChrome K3 archival inkjet print on
Museo Silver Rag paper
151.1 x 111.8 cm (59½ x 44 in.)

Estimate
£10,000-15,000 \$14,500-21,800 €13,300-19,900 ♣

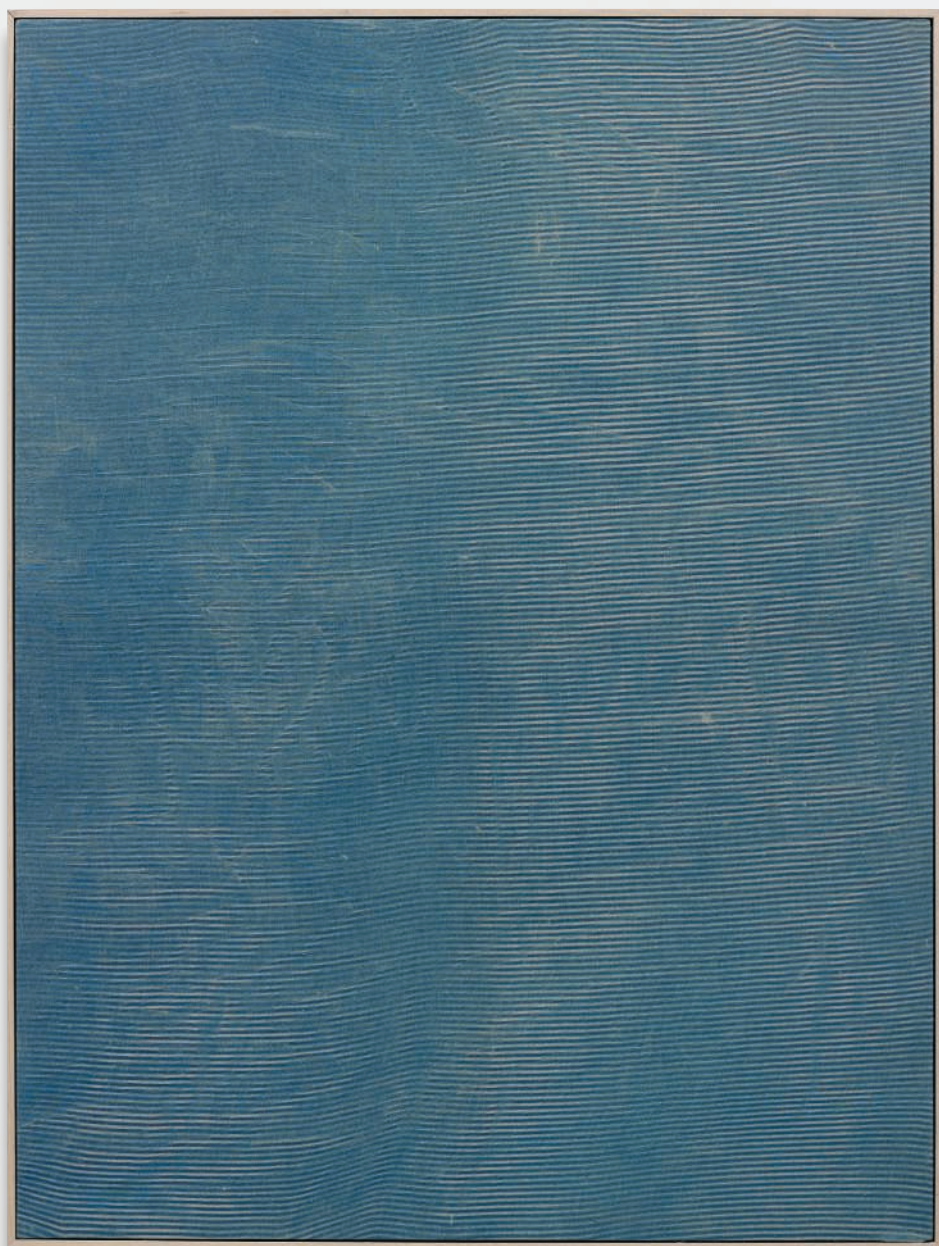
Provenance
Thomas Dane Gallery, London

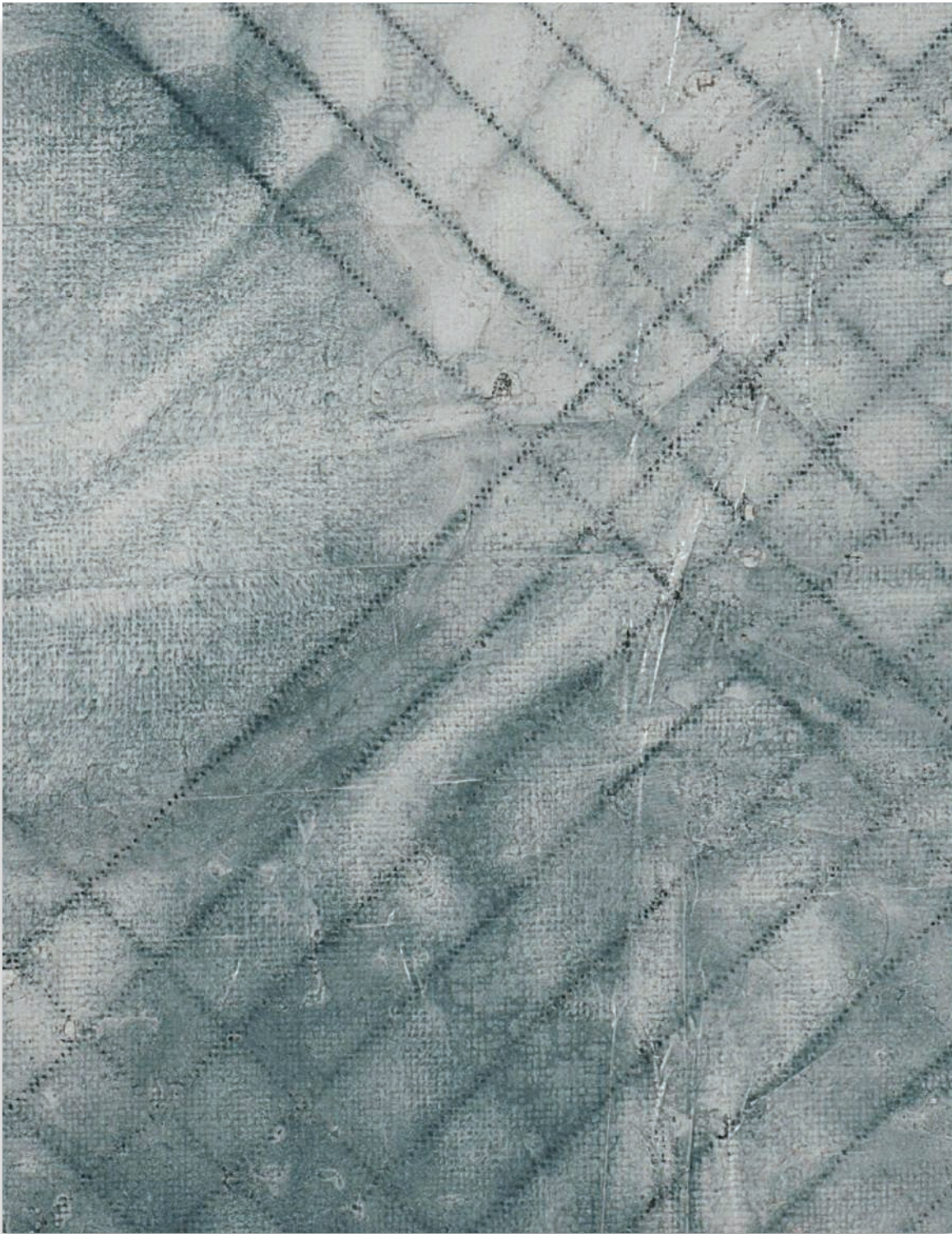
188. Hugh Scott-Douglas b. 1988

Untitled, 2011
cyanotype on linen, in artist's frame
102 x 76.5 cm (40⅞ x 30⅛ in.)
Signed and dated 'Hugh Scott-Douglas 2011'
on the reverse.

Estimate
£6,000-8,000 \$8,700-11,600 €8,000-10,600

Provenance
Croy Nielsen, Berlin







(ii)

189. Mark Hagen b. 1972

Two works: (i) *Untitled (H)*; (ii) *Untitled (G)*, 2013

(i) acrylic and iron oxide pigment on burlap over panel

(ii) acrylic on burlap over panel

each: 43.2 x 27.9 cm (17 x 11 in)

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 ±

Provenance

Almine Rech Gallery, Brussels



190. Robert Longo b. 1953

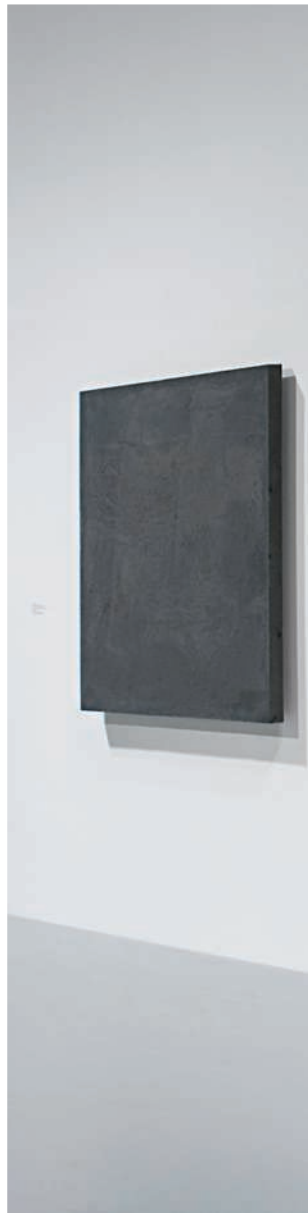
Study for Barbara in a Burka, 2014
 ink and charcoal on vellum
 55.3 x 39.1 cm (21.77 x 15.39 in.)
 Signed, titled and dated 'Robert
 Longo 'Study for Barbara in a Burka'
 2014 along the lower edge.

Estimate

£15,000-20,000 \$21,800-29,000
 €19,900-26,600

Provenance

Private Collection



191. Theaster Gates b. 1973

Four Square, 2011

silica black concrete, pulverized glass, steel
121.5 x 121.5 x 6 cm (47 $\frac{7}{8}$ x 47 $\frac{7}{8}$ x 2 $\frac{3}{8}$ in.)

Estimate

£20,000-30,000 \$29,000-43,600

€26,600-39,900

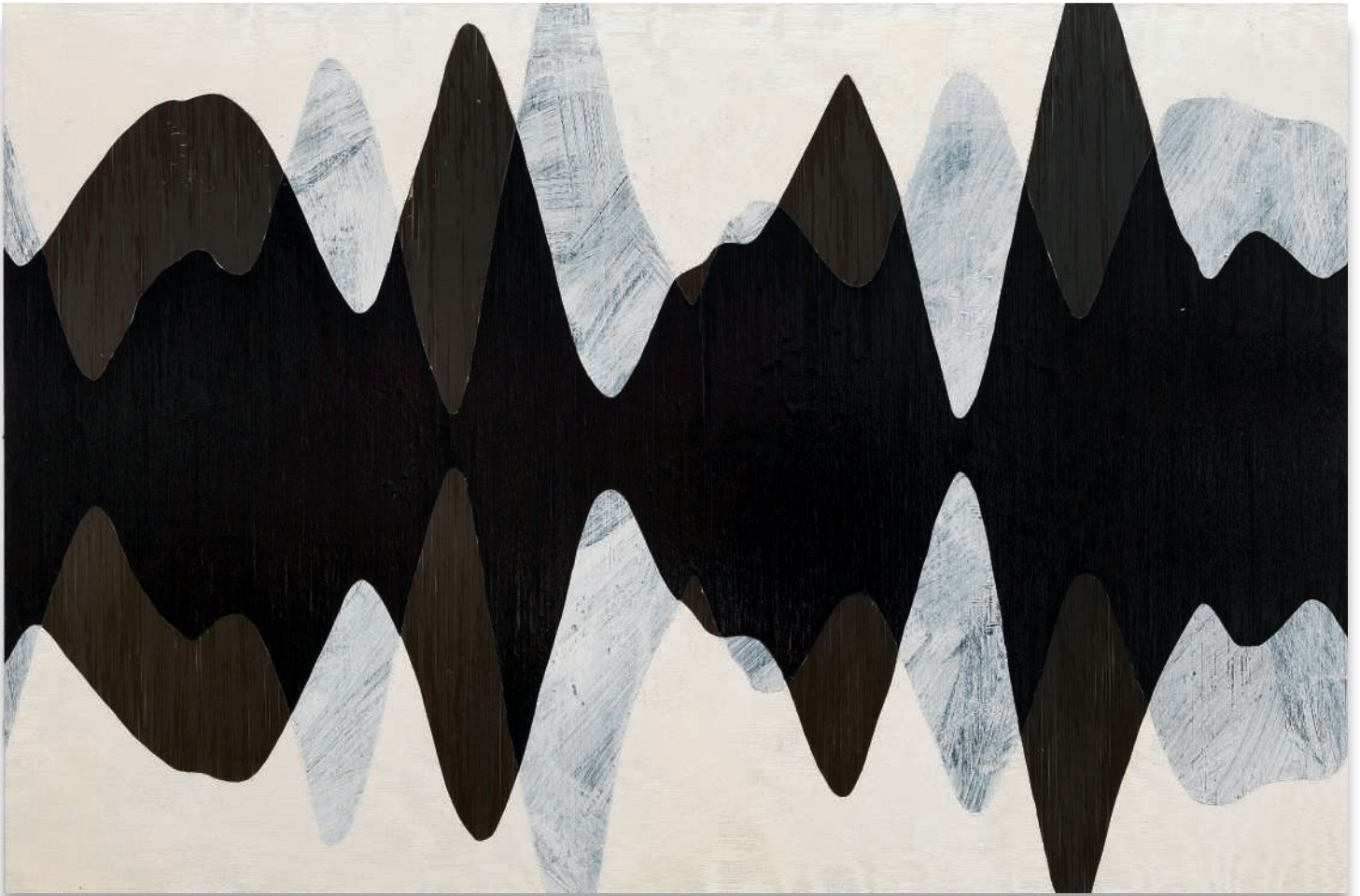
Provenance

Kavi Gupta Gallery, Chicago

Exhibited

Los Angeles, MOCA, *Theaster Gates: An Epitaph for Civil Rights*, 1 October 2011-13 February 2012





192. Gregor Hildebrandt b. 1974

*Ich suchte dein Aug, als du's aufschlugst
und niemand dich ansah, (Paul Celan: Zahle
die Mandeln nach Ute Aurand), 2013*
cassette tape, dispersion and gloss paint
on canvas
98 x 148.5 cm (38⁵/₈ x 58¹/₂ in.)

Estimate

£12,000-18,000 \$17,400-26,100
€16,000-23,900 ±

Provenance

Almine Rech Gallery, Brussels

193. Philippe Decrauzat b. 1974

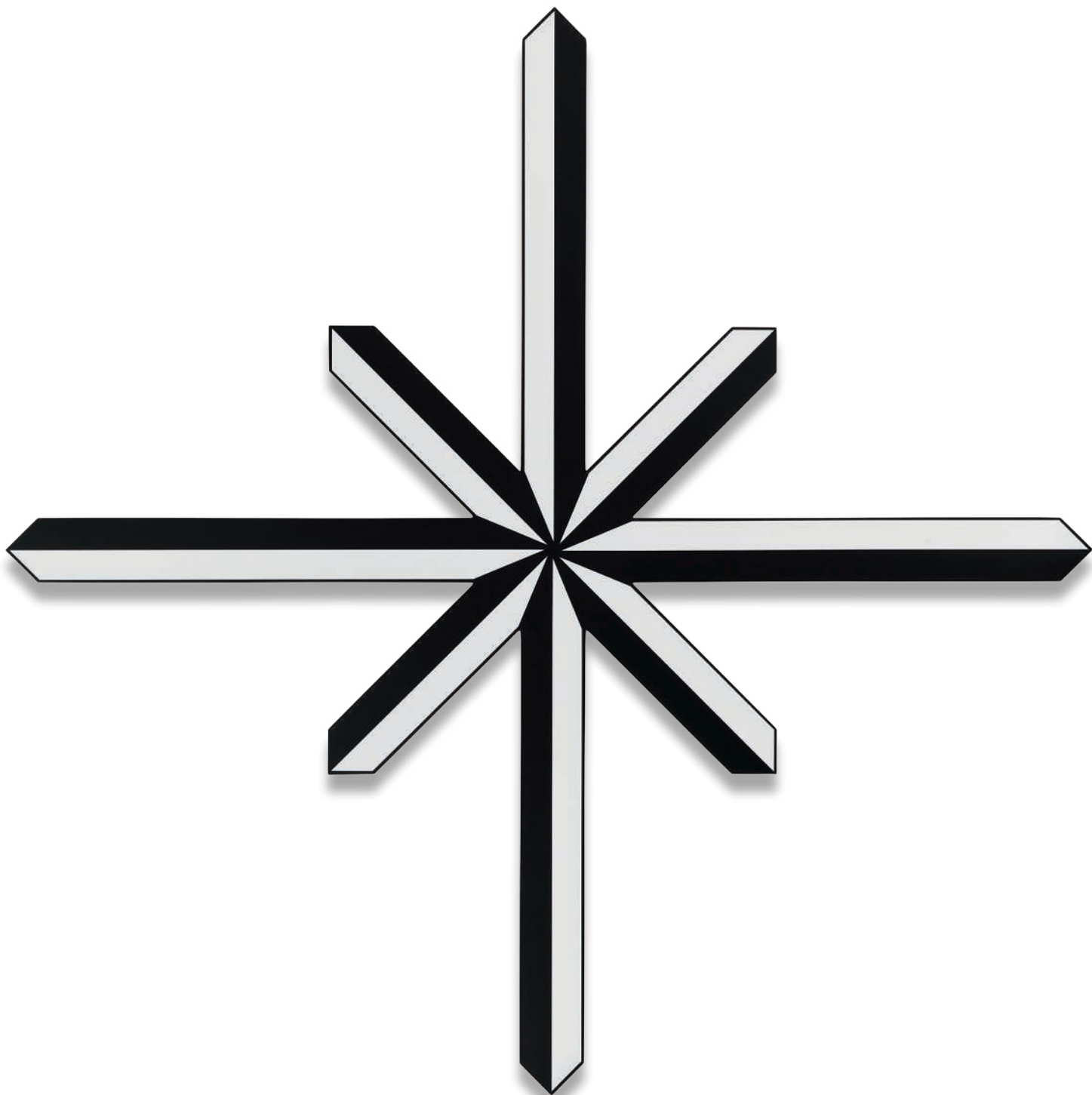
Peripheral Vision, 2009
acrylic on canvas
189.8 x 189.8 cm (74³/₄ x 74³/₄ in.)

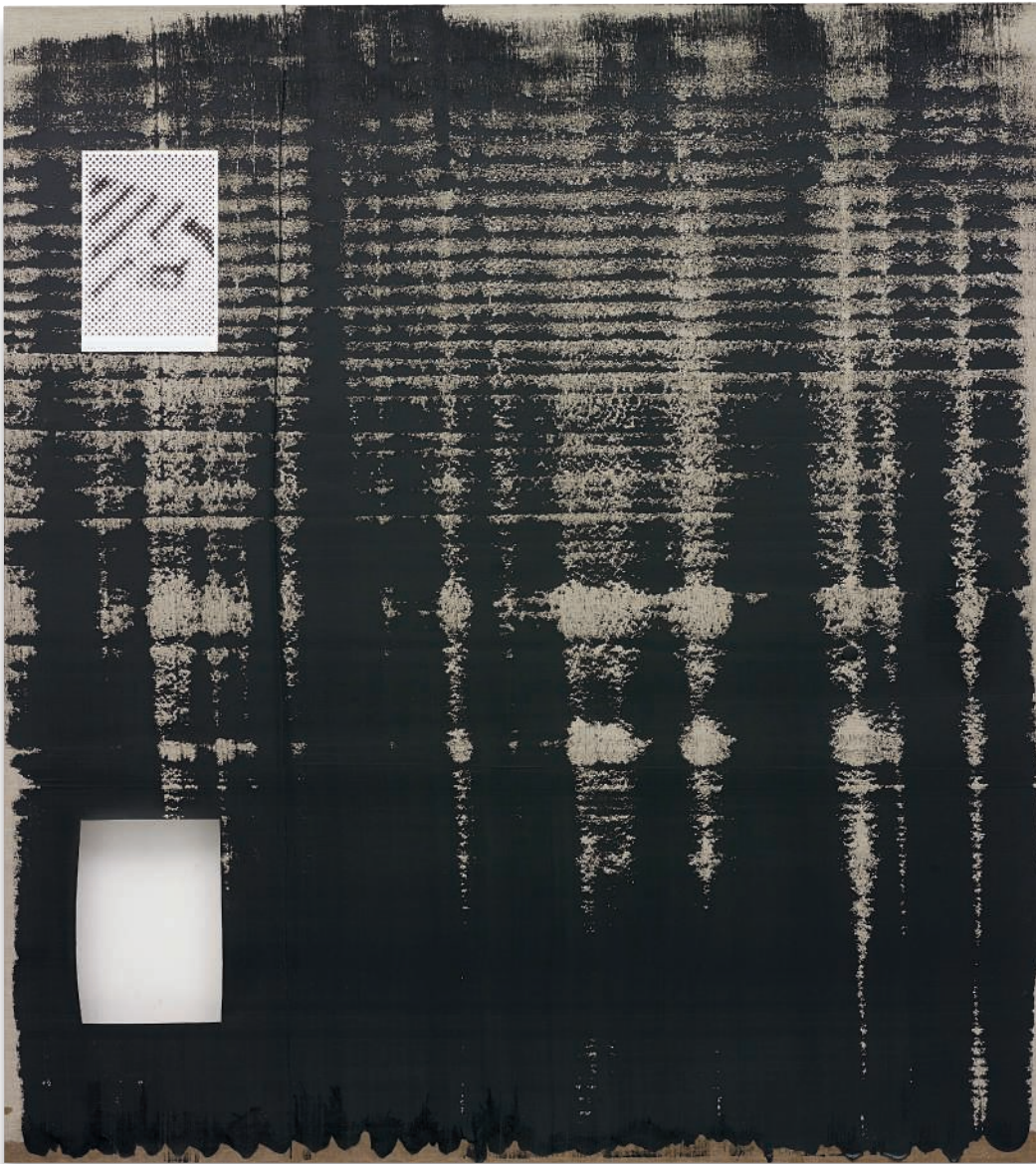
Estimate

£10,000-15,000 \$14,500-21,800
€13,300-19,900 ±

Provenance

Galerie Mitterrand+Cramer, Geneva





194. Michael Wilkinson b. 1965

Black Seditious No. 4, 2011
 acrylic on linen with verdigris, oil, beeswax,
 painted badge, blackboard paint, string and
 digital print
 190 x 170 cm (74¾ x 66⅞ in.)
 Signed, titled and dated 'M. Wilkinson
 "Black Seditious 4" 2011' on the stretcher bar

Estimate

£10,000-15,000 \$14,500-21,800
 €13,300-19,900 ♣

Provenance

The Modern Institute, Glasgow

195. Jason Martin b. 1970

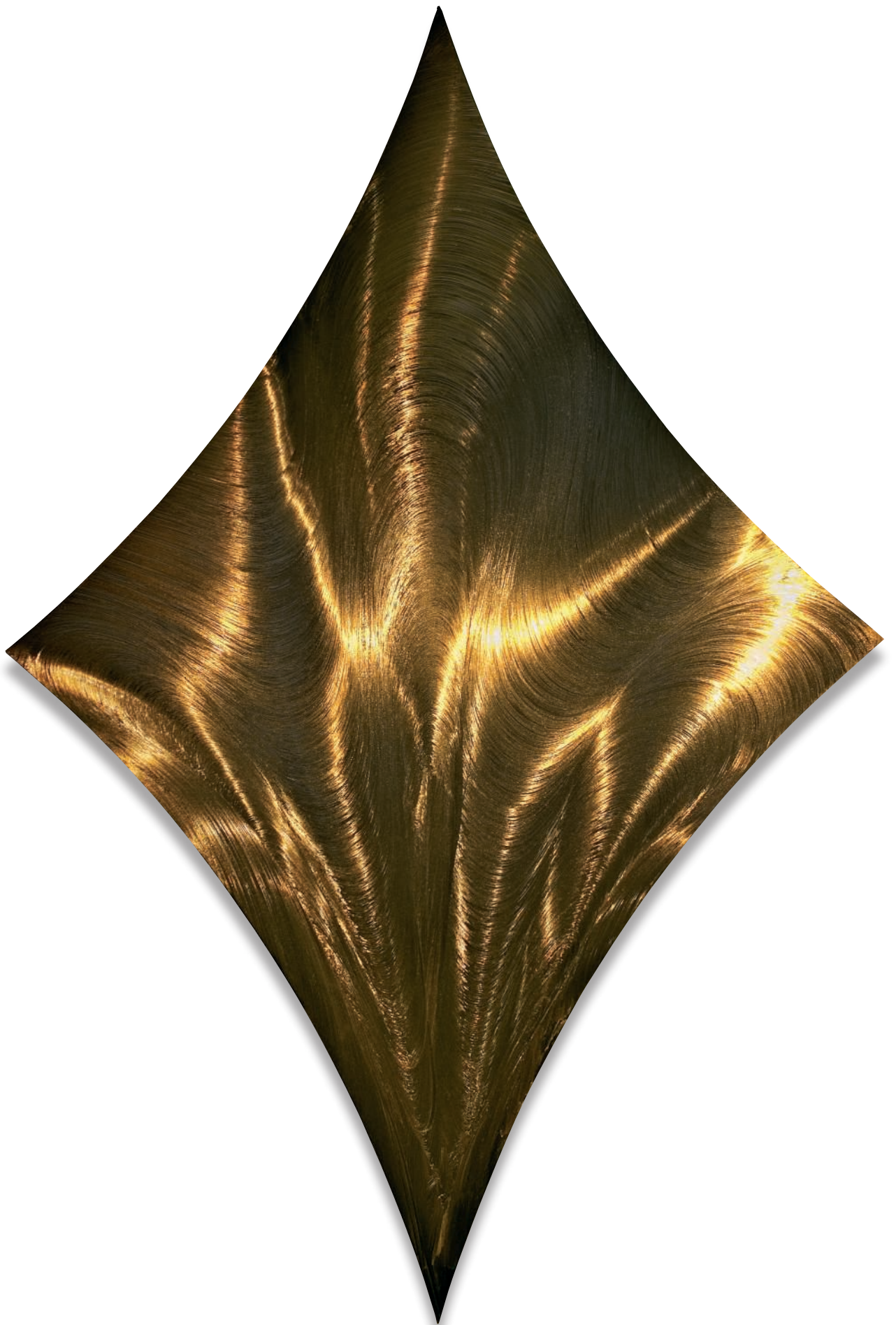
Evangelist, 2007
 gel on stainless steel
 220 x 146 cm (86⅝ x 57½ in.)

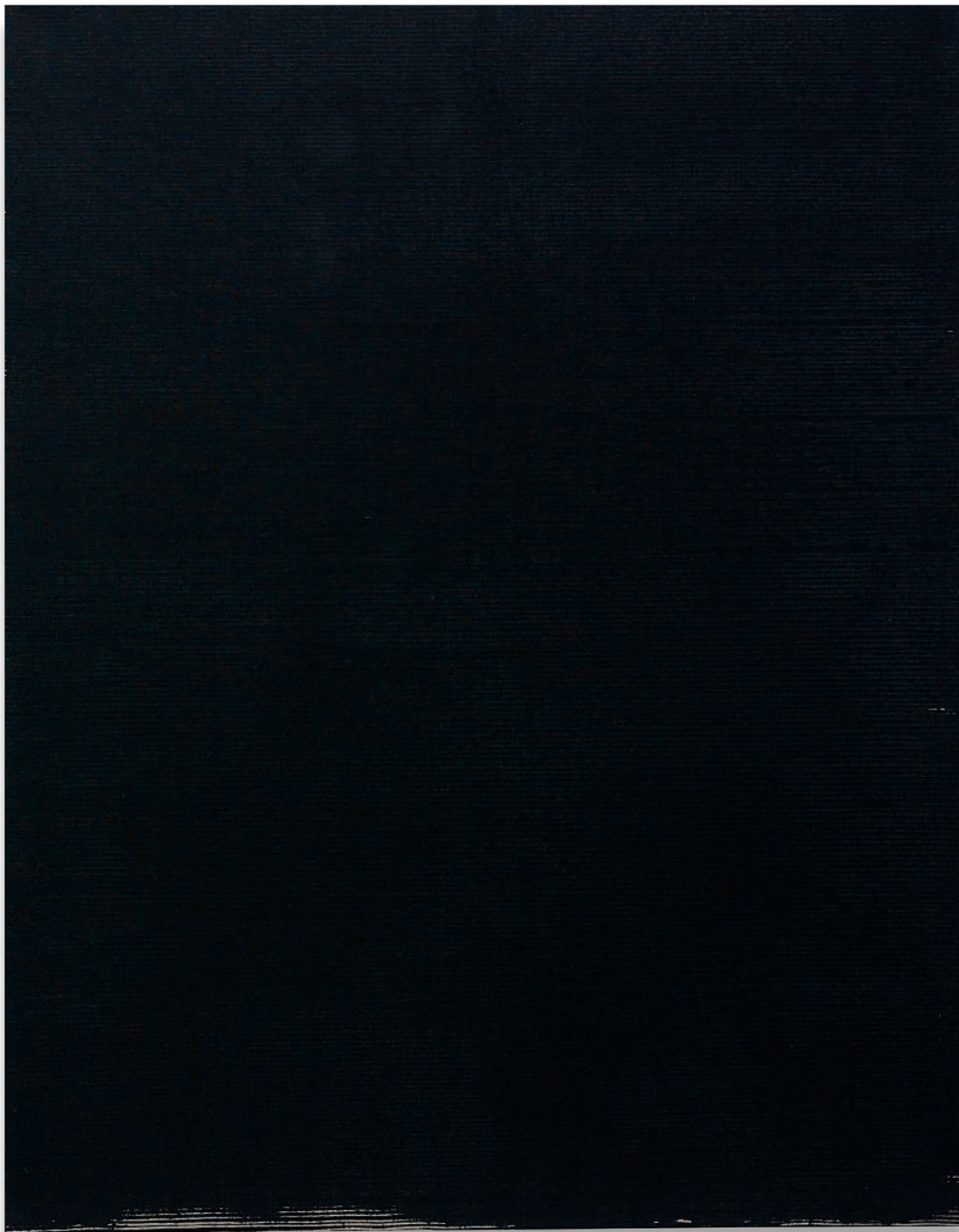
Estimate

£30,000-50,000 \$43,600-72,600
 €39,900-66,500 ‡ ♠

Provenance

Galerie Thaddaeus Ropac, Salzburg





196. Ned Vena b. 1982

Untitled, 2009
acrylic on canvas
152.8 x 122 cm (60 $\frac{1}{8}$ x 48 in.)

Estimate
£15,000-20,000 \$21,800-29,000
€19,900-26,600

Provenance
Galerie Gebr. Lehmann, Berlin

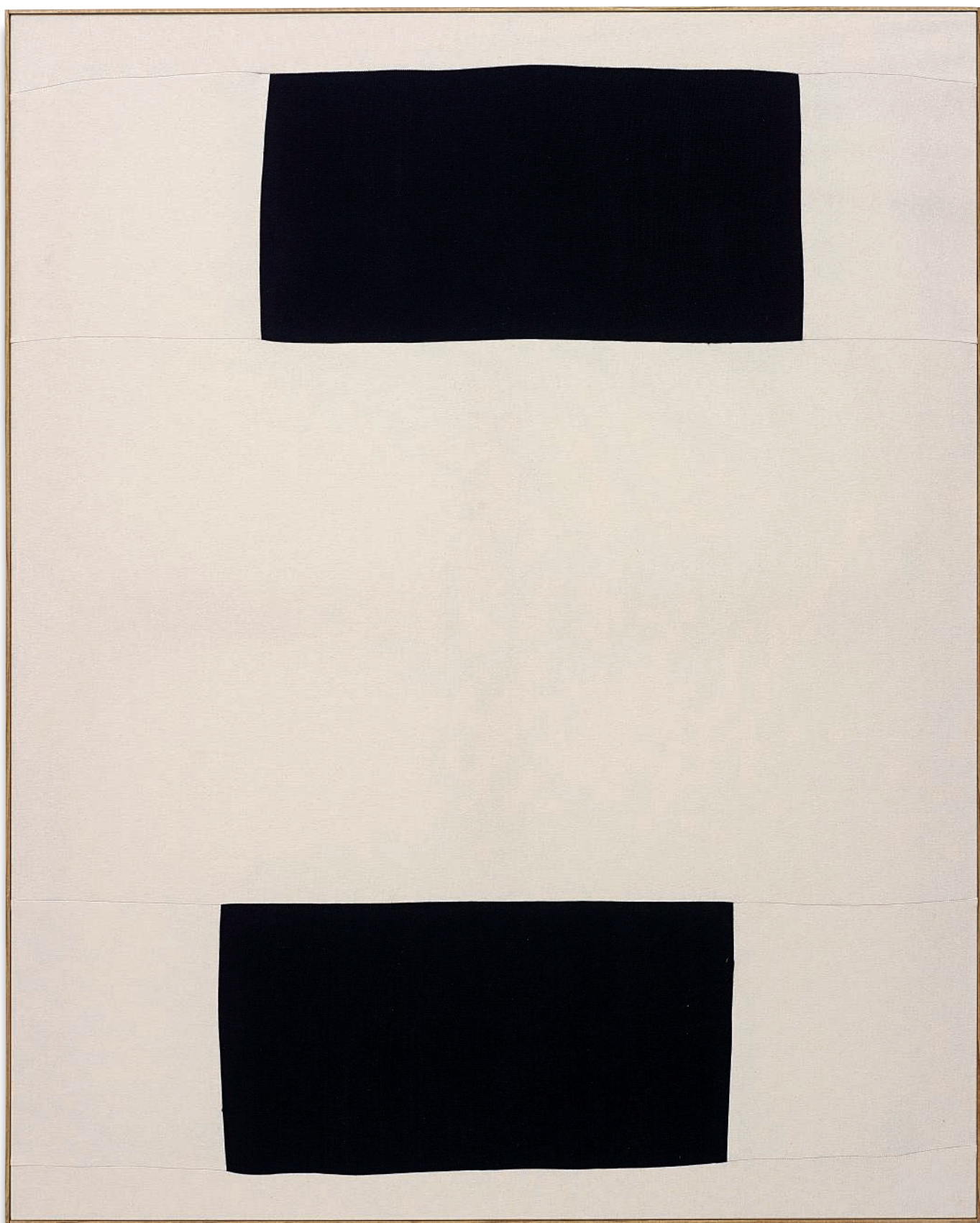
197. Iván Navarro b. 1972

Sendero Luminoso, 2007
light bulbs, aluminium, mirror
91.8 x 91.5 x 12.3 cm (36 $\frac{1}{8}$ x 36 x 4 $\frac{7}{8}$ in.)
This is the artist's proof from an edition
of 3 plus 1 artist's proof.

Estimate
£20,000-30,000 \$29,000-43,600
€26,600-39,900

Provenance
Galerie Daniel Templon, Paris







198. Ethan Cook b. 1983

Untitled, 2013
hand woven cotton canvas and cotton canvas,
in artist's frame
152.4 x 121.9 cm (60 x 47 $\frac{7}{8}$ in.)

Estimate
£8,000-12,000 \$11,600-17,400 €10,600-16,000

Provenance
Private Collection

Exhibited
London, Rod Barton, *Ethan Cook: Lobstee*,
1 November-7 December 2013

199. Callum Innes b. 1962

Exposed Painting, Cobalt Violet, 2007
oil on canvas
160.4 x 156.5 cm (63 $\frac{1}{8}$ x 61 $\frac{5}{8}$ in.)
Signed and dated 'Callum Innes 07'
on the overlap.

Estimate
£20,000-30,000 \$29,000-43,600
€26,600-39,900 ♣

Provenance
Sean Kelly, London





200. Grear Patterson b. 1988

The Turtle and the Hare, 2014
PVC foil, mesh, and dirt on canvas in three parts
overall: 137.2 x 137.2 cm (54 x 54 in.)
Signed 'GP' on the reverse of each part.

Estimate
£6,000-8,000 \$8,700-11,600 €8,000-10,600

Provenance
Ellis King, Dublin

Exhibited
Dublin, Ellis King, *Duck Test*, 11 April-17 May 2014

201. Joe Reihsen b. 1979

Slow Burn, 2013
acrylic on panel, in artist's aluminium frame
89.8 x 77.1 cm (35 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in.)

Estimate
£4,000-6,000 \$5,800-8,700 €5,300-8,000

Provenance
Anat Ebgi, Los Angeles
Private Collection, London



202. R.H. Quaytman and Thomas Eggerer

b. 1961 and b. 1963

Michelangeli III, 2012

oil, silkscreen, gesso on wood

82.2 x 133 cm (32 $\frac{3}{8}$ x 52 $\frac{3}{8}$ in.)

Signed, titled and dated 'Eggerer RH Quaytman

"MICHELANGELI III" 2012' on the reverse.

Estimate

£30,000-40,000 \$43,600-58,100 €39,900-53,200 ♠

Provenance

Petzel Gallery, New York

Miguel Abreu, New York

Exhibited

New York, Petzel Gallery, *Thomas Eggerer* /

R.H. Quaytman: Preludes, 12 January-11 February 2012.

203. Valerie Snobeck b. 1980

Grand Beauty Salon, 2012
peeled print on plastic
each 79 x 112 cm (31½ x 44½ in.)

Estimate

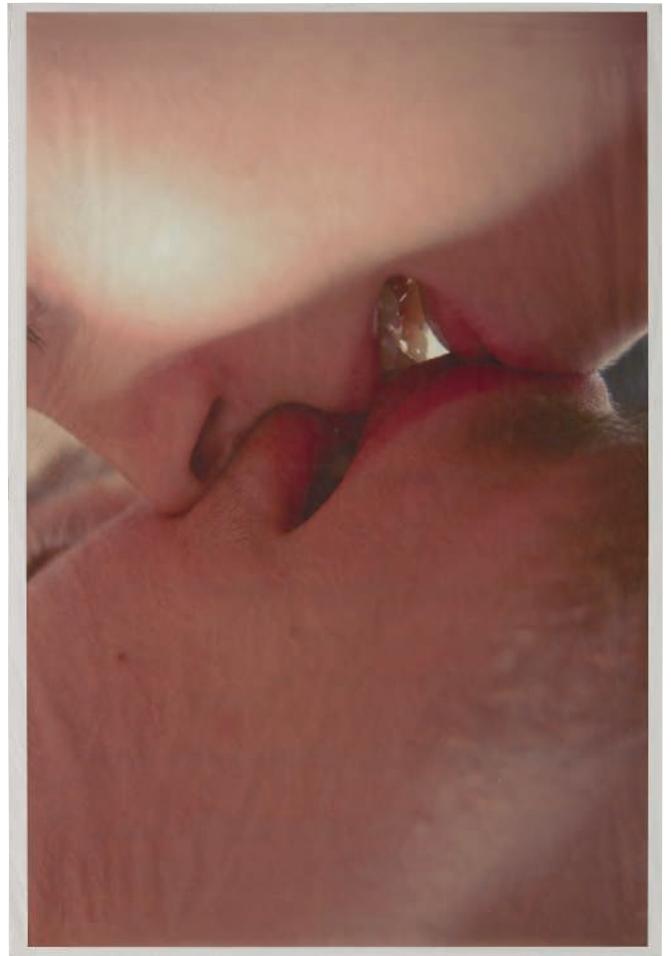
£4,000-6,000 \$5,800-8,700 €5,300-8,000

Provenance

Essex Street, New York

Exhibited

New York, Essex Street, *Valerie Snobeck: Grand Beauty Salon*, 12 September-21 October 2012



204. Dana Schutz b. 1976

Tan, 2000-01

oil on canvas

45.1 x 45.1 cm (17¾ x 17¾ in.)

Signed and dated 'Dana Schutz 2001' along the overlap. Further signed and dated 'Dana Schutz 2000' on the reverse.

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 ±

Provenance

LFL Gallery, New York

205. Chantal Joffe b. 1969

Brunette in a Gold Bikini, 2009

oil on linen

41 x 33 cm (16½ x 12¾ in.)

Signed and dated 'Chantal Joffe 2009' on the reverse.

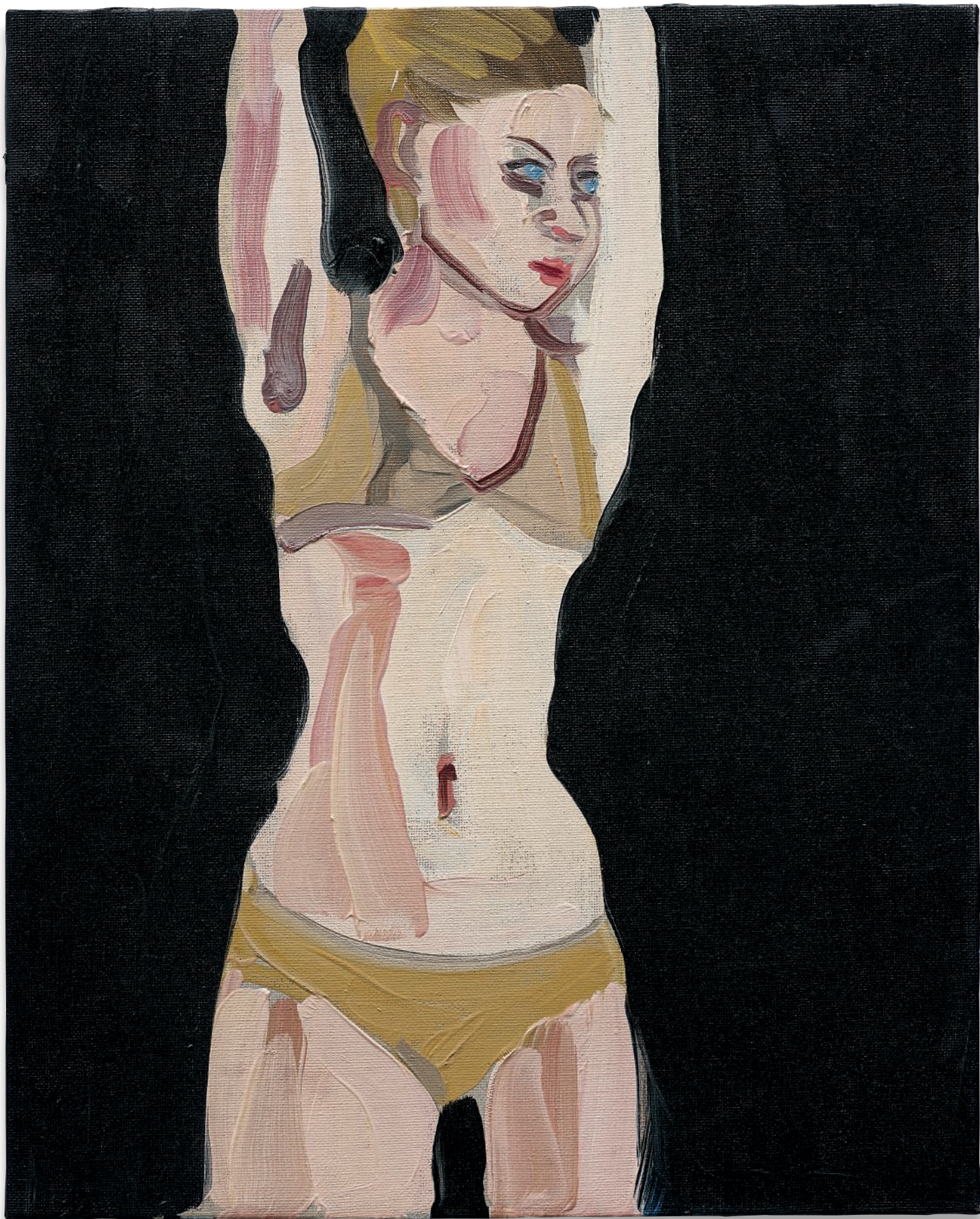
Estimate

£5,000-7,000 \$7,300-10,200 €6,600-9,300 ♣

Provenance

Cheim & Read, New York







206. Josh Smith b. 1976

Untitled, 2010
oil and collage on board
121.9 x 91.4 cm (47 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)
Signed, numbered and dated 'Josh Smith JSC10033 2010'
on the reverse.

Estimate
£10,000-15,000 \$14,500-21,800 €13,300-19,900 ±

Provenance
Luhring Augustine, New York



207. Josh Smith b. 1976

Untitled, 2008
acrylic on canvas
152.4 x 121.9 cm (60 x 47 $\frac{7}{8}$ in.)
Signed, numbered and dated 'Josh Smith JSP08921 2008'
on the overlap. Further inscribed 'To benefit Trisha Brown
2012' on the overlap.

Estimate
£10,000-15,000 \$14,500-21,800 €13,300-19,900 +

Provenance
Luhring Augustine, New York
Trisha Brown Dance Company, New York



208. Julian Hoeber b. 1974

Execution Changes #49 (DS, Q1, LRJ, DC, Q2, LRJ, LC), 2012
acrylic on panel, in artist's wooden frame
93.5 x 68.5 x 8.5 cm (36¾ x 26⅞ x 3⅜ in.)
Signed, titled and dated 'Julian Hoeber "Execution Changes
#49 (DS, Q1, LRJ, DC, Q2, LRJ, LC)" 2012' on the reverse.

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900

Provenance

Praz-Delavallade, Paris
Private Collection, London

209. Nathan Hylden b. 1978

Untitled, 2008

acrylic on linen

171.5 x 119.4 cm (67½ x 47 in.)

Signed and dated 'Nathan Hylden '08' on the reverse.

Estimate

£7,000-9,000 \$10,200-13,100 €9,300-12,000 ₺

Provenance

Richard Telles Fine Art, Los Angeles





210. Lara Favaretto b. 1973

295, 2013
wool, found painting
79 x 49 cm (31½ x 19¼ in.)

Estimate
£3,000-5,000 \$4,400-7,300 €4,000-6,600 † ♣

Provenance
Private Collection

211. Liam Everett b. 1973

Untitled, 2013
ink, lemon, alcohol, and salt on linen
158.8 x 102.6 cm (62½ x 40¾ in.)
Signed "Liam Everett" on a gallery label affixed
to the reverse.

Estimate
£6,000-8,000 \$8,700-11,600 €8,000-10,600 ‡

Provenance
Altman Siegel Gallery, San Francisco





212. Josh Smith b. 1976

Untitled, 2010
oil on canvas
60.9 x 45.7 cm (23⁷/₈ x 17⁷/₈ in.)

Estimate
£5,000-7,000 \$7,300-10,200 €6,600-9,300

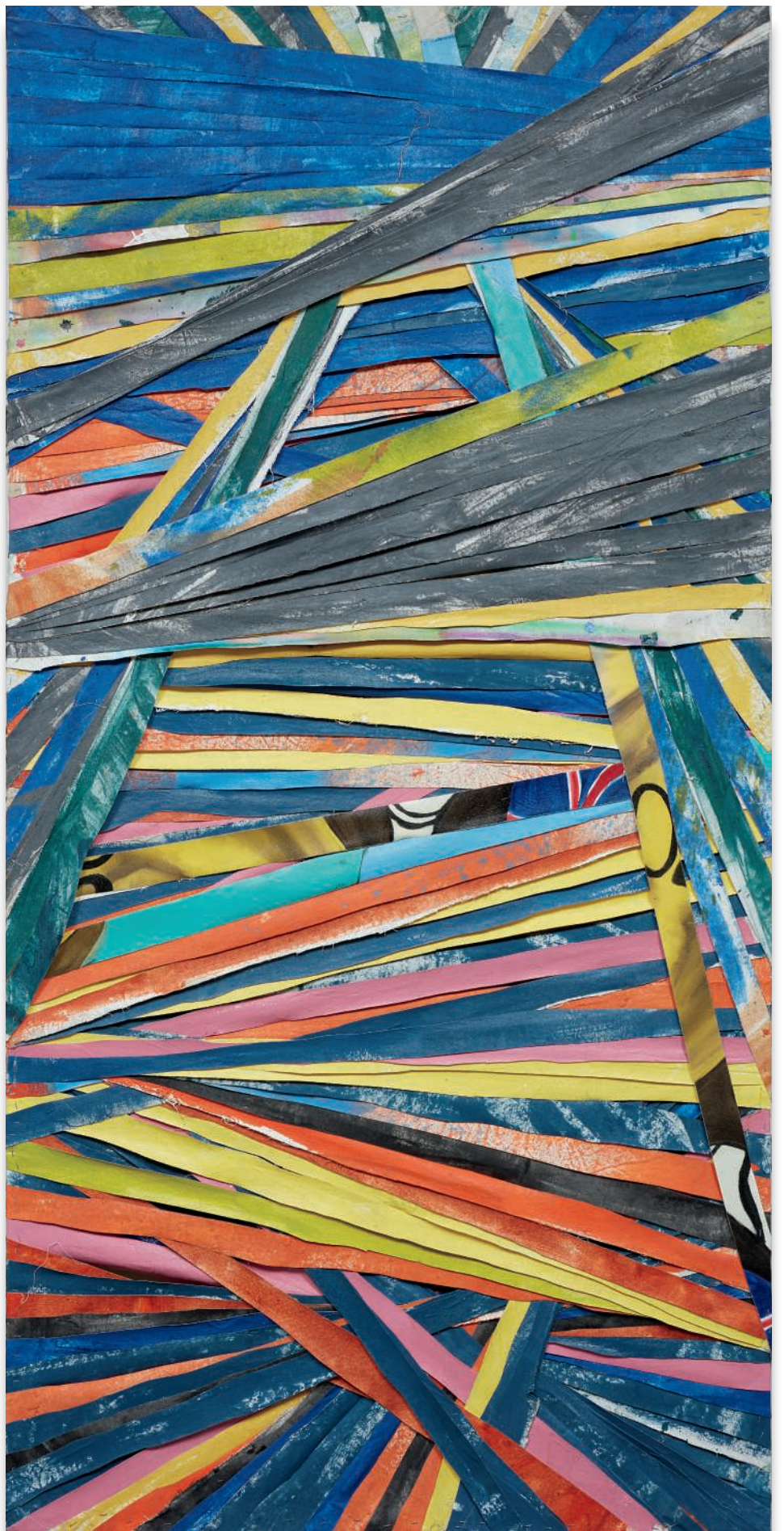
Provenance
Massimo De Carlo, Milan

213. Matthew Chambers b. 1982

Whether Below or Above Appearance, 2010
oil and acrylic on canvas
243.8 x 121.9 cm (96 x 48 in.)
Signed and dated 'Matthew Chambers 2010'
on the reverse.

Estimate
£6,000-8,000 \$8,700-11,600
€8,000-10,600 ‡

Provenance
Untitled Gallery, New York



214. Sterling Ruby b. 1972

Untitled 243, 2012

ceramic

3.7 x 51.2 x 18.1 cm (1½ x 20⅛ x 7⅛ in.)

Signed, titled and dated 'SR "A243" 12'
on the underside.

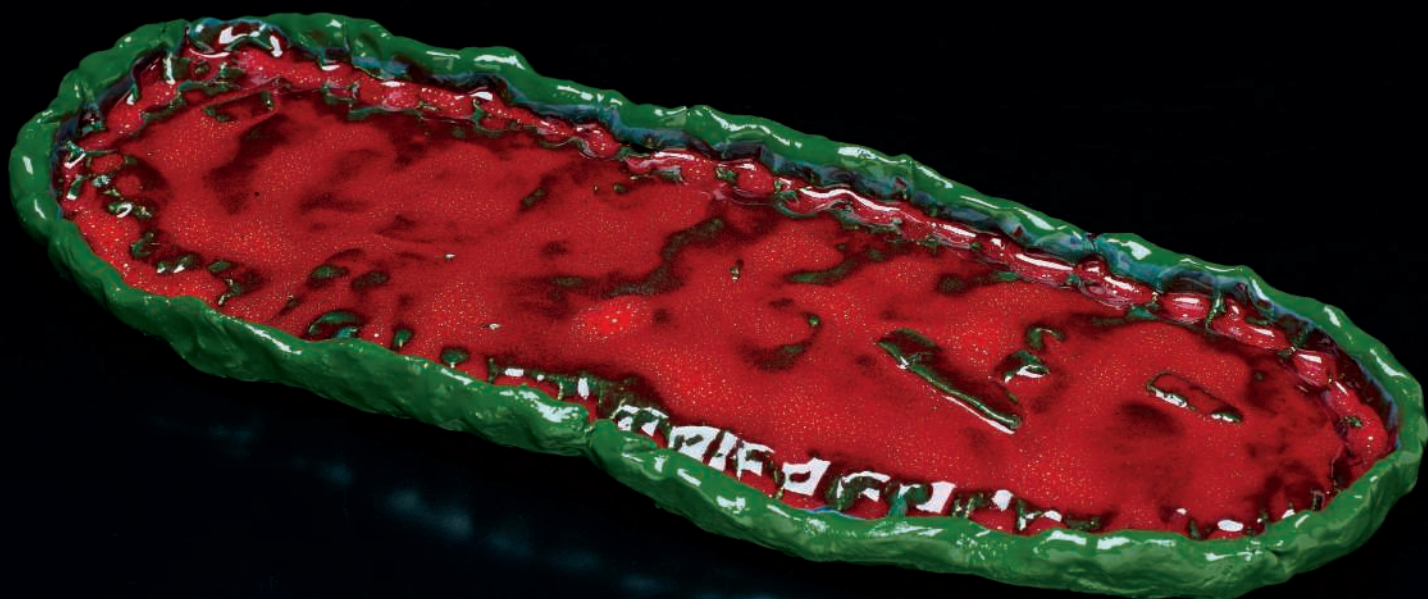
Estimate

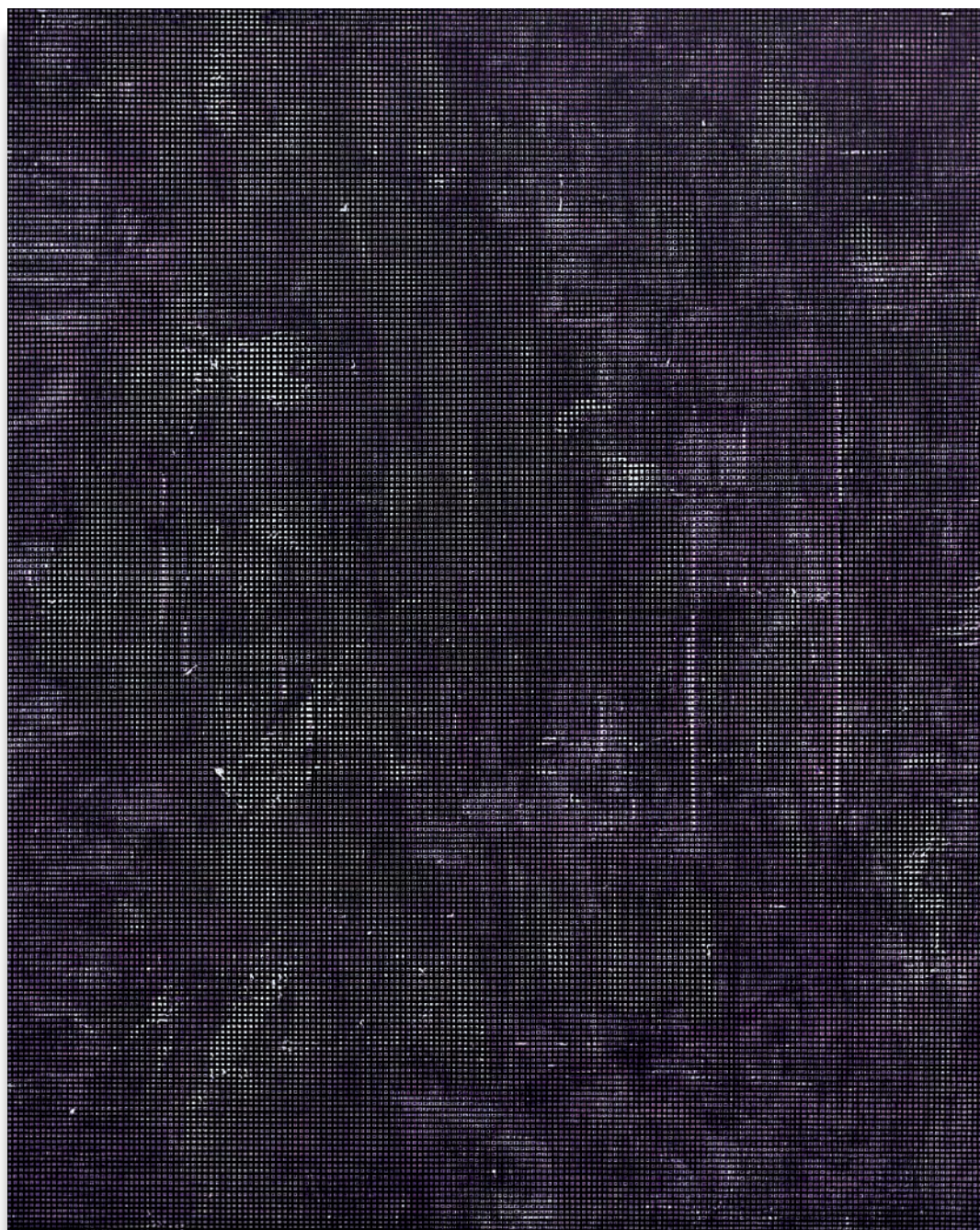
£10,000-15,000 \$14,500-21,800

€13,300-19,900

Provenance

Private Collection, Brussels





215. Michiel Ceulers b. 1986

Untitled, 2013
oil and spray paint on canvas, in an artist's frame
252 x 202 cm (99¼ x 79½ in.)

Estimate

£20,000-30,000 \$29,000-43,600
€26,600-39,900 ♣

Provenance

Mihai Nicodim Gallery, Los Angeles



216. Dan Rees b. 1982

Gravelmaster, 2014
oil on canvas, pebble dash
100 x 100 cm (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Signed and dated 'Dan Rees 2014' on the reverse.

Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600 † ♣

Provenance

Private Collection

217. Matt Sheridan Smith b. 1980

Pattern portrait (widow), 2014
acrylic gel, paper on linen
203.3 x 142.5 cm (80 x 56 $\frac{1}{8}$ in.)
Initialed and dated 'MSS 2014' on the turnover edge.

Estimate

£8,000-12,000 \$11,600-17,400 €10,600-16,000

Provenance

Hannah Hoffman Gallery, Los Angeles

Exhibited

Los Angeles, Hannah Hoffman Gallery, *Matt Sheridan Smith*, 12 July-23 August 2015





218. Parker Ito b. 1986

Inkjet painting #46 (8 color ink), 2013
inkjet on silk
162.5 x 112 cm (63⁷/₈ x 44¹/₈ in.)

Estimate

£5,000-7,000 \$7,300-10,200 €6,600-9,300 +

Provenance

Luce Gallery, Torino
Private Collection, London

Exhibited

Turin, Luce Gallery, *Parker Ito: Nothing Was the Same (John Boehner Ramesses III)*,
9 November-7 December 2013

219. Mika Tajima b. 1975

Negative Entropy (Langhorne Carpet Mill, Double), 2014
cotton, wood, acoustic baffling felt.
137.2 x 99.1 cm (54 x 39 in.)
This work was made in collaboration with The Fabric
Workshop and Museum, Philadelphia.

Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600

Provenance

Eleven Rivington, New York







220. Michael Manning b. 1985

Undertow, 2014
 acrylic over digital painting on canvas
 182.5 x 122.3 cm (71 $\frac{7}{8}$ x 48 $\frac{1}{8}$ in.)
 Signed and dated 'Michael Manning 2014'
 on the overlap.

Estimate
 £4,000-6,000 \$5,800-8,700 €5,300-8,000 ±

Provenance
 Private Collection

221. Petra Cortright b. 1986

:swat 2 walkthru +home! + "for sale", 2013
 digital painting on aluminum
 116.8 x 243.8 cm (46 x 96 in.)

Estimate
 £20,000-30,000 \$29,000-43,600 €26,600-39,900 ±

Provenance
 Steve Turner Contemporary, Los Angeles

Exhibited
 Los Angeles, Steve Turner Contemporary,
PETRA CORTRIGHT XXX BLANK BLANK BLANK ...,
 9 November – 21 December, 2013

222. Josephine Meckseper b. 1964

Untitled, 2010

mannequin leg in hosiery, glass dome on artist's plinth

leg 45.5 x 10 x 29 cm (17⁷/₈ x 3⁷/₈ x 11³/₈ in.)

installed 152 x 33.3 x 33.3 cm (59⁷/₈ x 13¹/₈ x 13¹/₈ in.)

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 ♠

Provenance

Elizabeth Dee, New York



223. Matthew Day Jackson b. 1974

Return to Heaven, 2009

rapid prototype skull, plexiglass, lucite on wood

194.5 x 24.5 x 30.5 cm (76⁵/₈ x 9⁵/₈ x 12 in.)

This work is number 3 from an edition of 3.

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900

Provenance

Grimm Gallery, Amsterdam





224. Carol Bove b. 1971

Nureyev Mandala, 2006
collage with a reproduction of Richard Avedon
and feathers in a Plexiglas frame
25.4 x 20.3 x 5 cm (10 x 7⁷/₈ x 1⁷/₈ in.)
This work is number 3 from an edition of 10.

Estimate
£10,000-15,000 \$14,500-21,800 €13,300-19,900

Provenance
Dennis Kimmerich, Düsseldorf

225. Matthew Day Jackson b. 1974

Dymaxion Map Monument, 2009
concrete, welded steel, mother of pearl,
steel casts
190 x 178 x 86.5 cm (74³/₄ x 70¹/₈ x 34 in.)

Estimate
£20,000-30,000 \$29,000-43,600
€26,600-39,900

Provenance
Grimm Gallery, Amsterdam



226. Walead Beshty b. 1976

20-inch Copper (Fedex Large Kraft Box c. 2005 FEDEX 330508), 2009
polished copper, accrued FedEx tracking and shipping labels
50.7 x 50.7 x 50.7 cm (19 $\frac{7}{8}$ x 19 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)

Estimate

£30,000-50,000 \$43,600-72,600
€39,900-66,500 ▲

Provenance

Thomas Dane Gallery, London

227. Anselm Reyle b. 1970

Untitled, 2007
mixed media on canvas, metal frame
242 x 191 cm (95 $\frac{1}{4}$ x 75 $\frac{1}{4}$ in.)

Estimate

£30,000-50,000 \$43,600-72,600
€39,900-66,500 ▲

Provenance

Private Collection







228. Wilhelm Sasnal b. 1972

Untitled (Kielce), 2003
oil on canvas
130 x 150 cm (51½ x 59 in.)
Signed and dated 'Wilhelm Sasnal 2003'
along the overlap.

Estimate
£45,000-65,000 \$65,400-94,400
€59,800-86,400 ₣ ♣

Provenance
Private Collection

229. Wilhelm Sasnal b. 1972

Untitled (Synai), 2004

oil on canvas

150 x 185 cm (59 x 72⁷/₈ in.)

Signed and dated 'Wilhelm Sasnal 2004'
along the overlap.

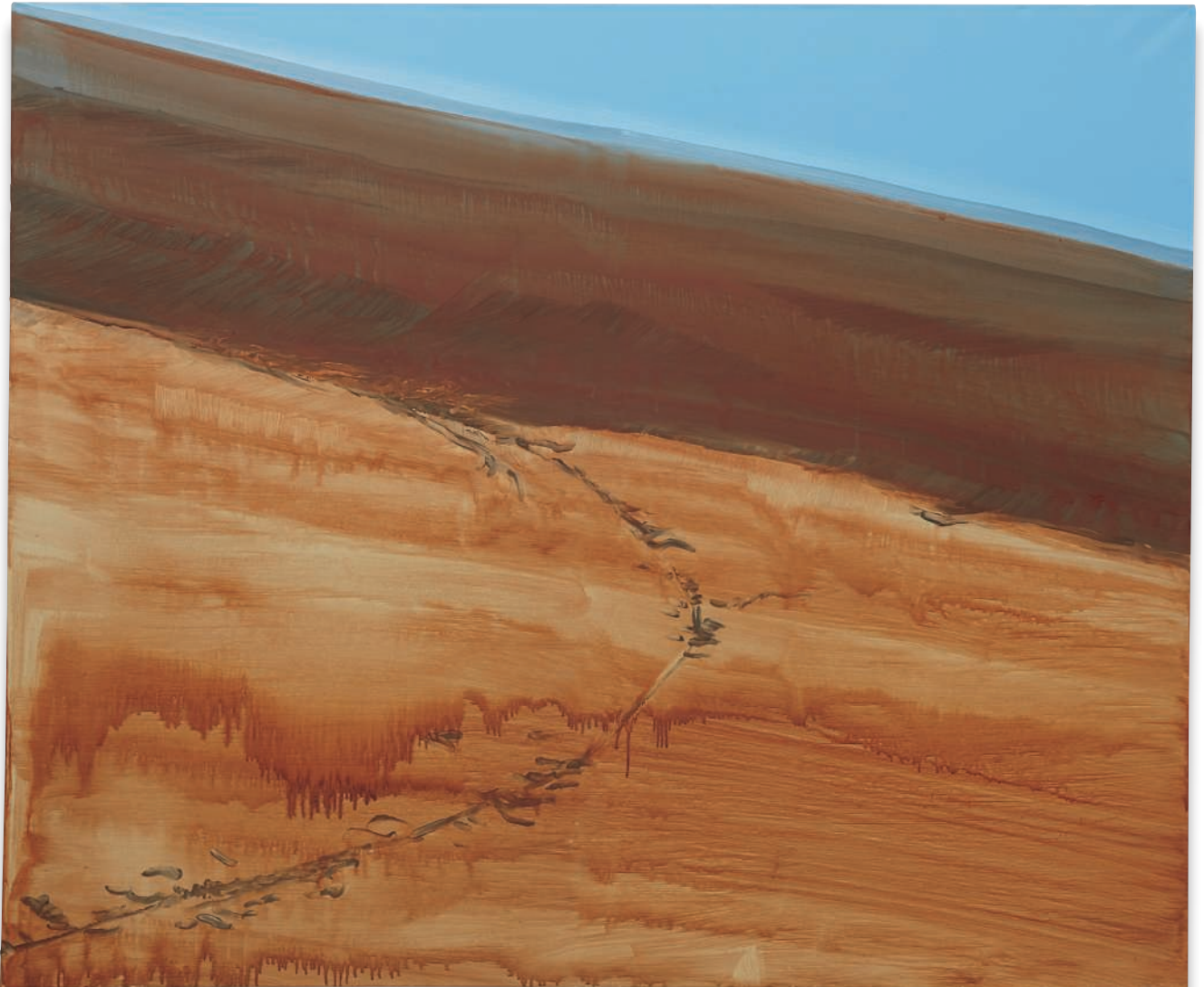
Estimate

£30,000-50,000 \$43,600-72,600

€39,900-66,500 ₣ ₣

Provenance

Private Collection







230. Terence Koh b. 1977

The Camel was God, the Camel was Shot, 2007

bronze with white patina

22 x 179 x 55 cm (8 $\frac{5}{8}$ x 70 $\frac{1}{2}$ x 21 $\frac{5}{8}$ in.)

This work is from an edition of five plus two artist's proofs.

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 +

Provenance

Private Collection, Belgium

Phillips de Pury, London, *Contemporary Art Part I*,
28 February 2008, lot 102

Acquired at the above sale by the present owner

Exhibited

Athens, *First Athens Biennial: Destroy Athens*,
10 September-18 November, 2007

London, *Dead: A Celebration of Mortality*,
Saatchi Gallery, 26 June-30 August 2015

231. Y. Z. Kami b. 1966

Nane and Kami in front of Picasso's Parade, 1982-3

oil on canvas

187.3 x 187.3 cm (73¾ x 73¾ in.)

Estimate

£40,000-60,000 \$58,100-87,100 €53,200-79,800 ±

Provenance

Gagosian, New York

Sotheby's, New York, *Contemporary Art Day Sale*,

15 November 2007, lot 500

Acquired at the above sale by the present owner



232. Gabriel Orozco b. 1962

Long Yellow Hose, 1996

cibachrome print

40.6 x 50.8 cm (15 7/8 x 20 in.)

This work is number 1 from an edition of 5.

Estimate

£20,000-30,000 \$29,000-43,600 €26,600-39,900

Provenance

Marian Goodman Gallery, New York





Δ **233. Thomas Demand** b. 1964

Vault, 2012

chromogenic print, face-mounted to Plexiglas
220 x 277 cm (86½ x 109 in.)

Signed, titled, numbered and dated 'Thomas Demand
1/6 2012 Vault' on the reverse. This work is number 1 from
an edition of 6.

Estimate

£60,000-80,000 \$87,100-116,000 €79,800-106,000 ± ▲

Provenance

Matthew Marks Gallery, New York

Exhibited

New York, Matthew Marks Gallery, *Thomas Demand*,
5 May-23 June, 2012 (another example exhibited)
Berlin, Sprüth Magers, *Thomas Demand*, 8 September
-20 October, 2012 (another example exhibited)
New York, The Metropolitan Museum of Art, *Now You See
It, Photography and Concealment*, 31 March-1 September,
2014 (another example exhibited)

Another example from this edition is held in the permanent
collection of the Metropolitan Museum of Art, New York.



234. David Benjamin Sherry b. 1981

Xibalba, 2011

c-print

189 x 232.4 cm (74 $\frac{3}{8}$ x 91 $\frac{1}{2}$ in.)

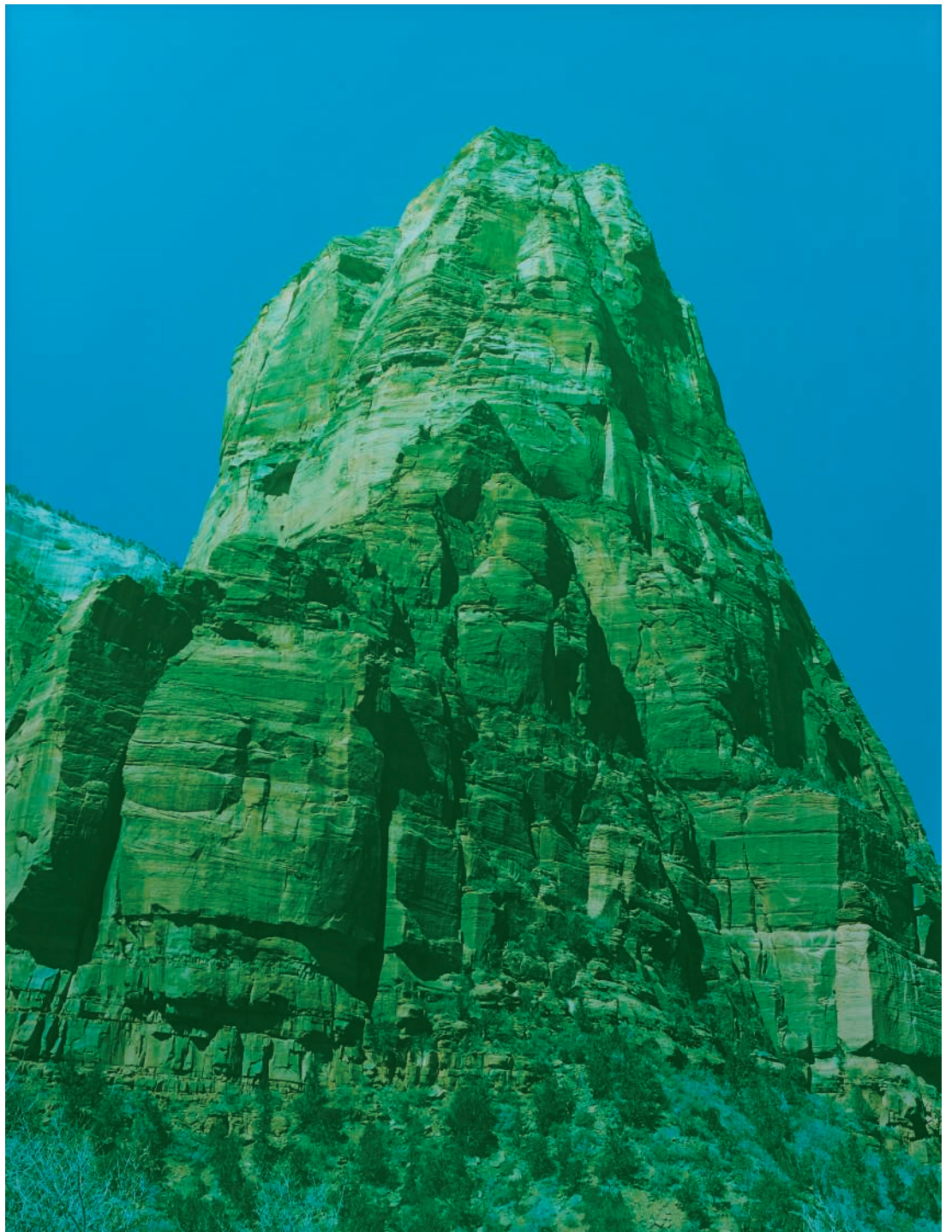
This work is from an edition of 3.

Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600

Provenance

Salon 94, New York



235. David Benjamin Sherry b. 1981

Holy Holy, 2011

c-print

232.4 x 182.9 cm (91½ x 72 in.)

This work is from an edition of 3.

Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600 ₺

Provenance

Salon 94, New York



Δ **236. Andreas Gursky** b. 1955

La Défense, Panorama, 1987
chromogenic print, in three parts
21.5 x 78.8 cm (8½ x 31 in.)
This work is from an edition of 10.

Estimate
£5,000-7,000 \$7,300-10,200 €6,600-9,300 ♣

Provenance
Galleria Lindig in Paludetto, Turin

237. Candida Höfer b. 1944

Festspielhausen Recklinghausen VII, 1997
chromogenic print
119.4 x 119.4 cm (47 x 47 in.)
Signed "Candida Höfer" on the reverse.
This work is number 5 from an edition of 6.

Estimate
£12,000-18,000 \$17,400-26,100 €16,000-23,900 ± ♣

Provenance
Sonnabend, New York





Δ **238. Candida Höfer** b. 1944

Museo Archeologico Nazionale Venezia II, 2003
c-print
184.2 x 154.9 cm. (72½ x 61 in.)
This work is from an edition of 6.

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 ♣

Provenance

Private Collection, South Korea

239. Andreas Gursky b. 1955

Untitled XII (Musil I), 1999
chromogenic print, in artist's frame
283.2 x 186.7 cm (111½ x 73½ in.)
This work is number 3 from an edition of 6.

Estimate

£45,000-65,000 \$65,400-94,400 €59,800-86,400 ‡ ♣

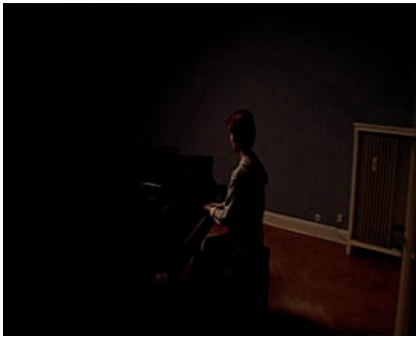
Provenance

Regen Projects, Los Angeles

Exhibited

New York, Museum of Modern Art, *Andreas Gursky*,
4 March-15 May, 2001, cat. no. 55, p. 173 (illustrated)

unendliches System von Zusammenhängen, in dem es unabhängige Bedeutungen, wie sie das gewöhnliche Leben in einer groben ersten Annäherung den Handhabungen und Eigenschaften zuschreibt, überhaupt nicht mehr gab; das scheinbar Feste wurde darin zum durchlässigen Vorwand für viele Bedeutungen, das Geschehende zum Symbol von etwas, das vielleicht nicht geschah, aber hindurch gefühlt wurde, und der Mensch als Inbegriff seiner Möglichkeiten, der potentielle Mensch, das ungeschriebene Gedicht seines Daseins trat dem Menschen als Niederschrift, als Wirklichkeit und Charakter entgegen. Im Grunde fühlte er sich nach dieser Anschauung jeder Tugend und jeder Schlechtigkeit fähig, und daß Tugenden wie Laster in einer ausgeglichenen Gesellschaftsordnung allgemein, wenn auch uneingestanden, als gleich lästig empfunden werden, bewies ihm gerade das, was in der Natur allenthalben geschieht, daß jedes Kräftespiel mit der Zeit einem Mittelwert und Mittelzustand, einem Ausgleich und einer Erstarrung zustrebt. Es mag sein, daß sich auch in diesen Anschauungen eine gewisse Lebensunsicherheit ausdrückte; allein Unsicherheit ist mitunter nichts als das Ungenügen an den gewöhnlichen Sicherungen, und im übrigen darf wohl daran erinnert werden, daß selbst eine so erfahrene Person, wie es die Menschheit ist, scheinbar nach ganz ähnlichen Grundsätzen handelt. Sie widerruft auf Dauer alles was sie getan hat, und setzt anderes an seine Stelle, auch ihr verwandeln sich im Lauf der Zeit Verbreden in Tugenden und umgekehrt, sie baut große geistige Zusammenhänge aller Geschehnisse auf und läßt sie nach einigen Menschenaltern wieder einstürzen, nur geschieht das nacheinander, statt in einem einheitlichen Lebensgefühl, und die Kette ihrer Versuche läßt keine Steigerung erkennen. Der Vergleich der Welt mit einem Laboratorium hatte in ihm nun eine alte Vorstellung wiedererweckt. So wie eine große Versuchsstätte, wo die besten Arten, Mensch zu sein, durchgeprobt und neue entdeckt werden mußten, hatte er sich früher oft das Leben gedacht, wenn es ihm gefallen sollte. Daß das Gesamtlaboratorium etwas planlos arbeitete und daß die Leiter und die Theoretiker des Ganzen fehlten, gehörte auf ein anderes Blatt. Man könnte die menschlichen Tätigkeiten nach der Zahl der Worte einteilen, die sie nötig haben; je mehr von diesen, desto schlechter ist es um ihren Charakter bestellt. Alle Erkenntnisse, durch die unsere Gattung von der Fellkleidung zum Menschenflug geführt worden ist, würden samt ihren Beweisen in fertigem Zustand nicht mehr als eine Handbibliothek füllen; wogegen ein Bücherschrank von der Größe der Erde bei weitem nicht genügen möchte, um alles übrige aufzunehmen, ganz abgesehen von der sehr umfangreichen Diskussion, die nicht mit der



240. David Claerbout b. 1969

The Piano Player, 2002

digital beta, pal DVD, d.a.8 audio master

7 minutes

This work is number 2 from an edition of 5. The work is accompanied by a certificate of authenticity signed by the artist.

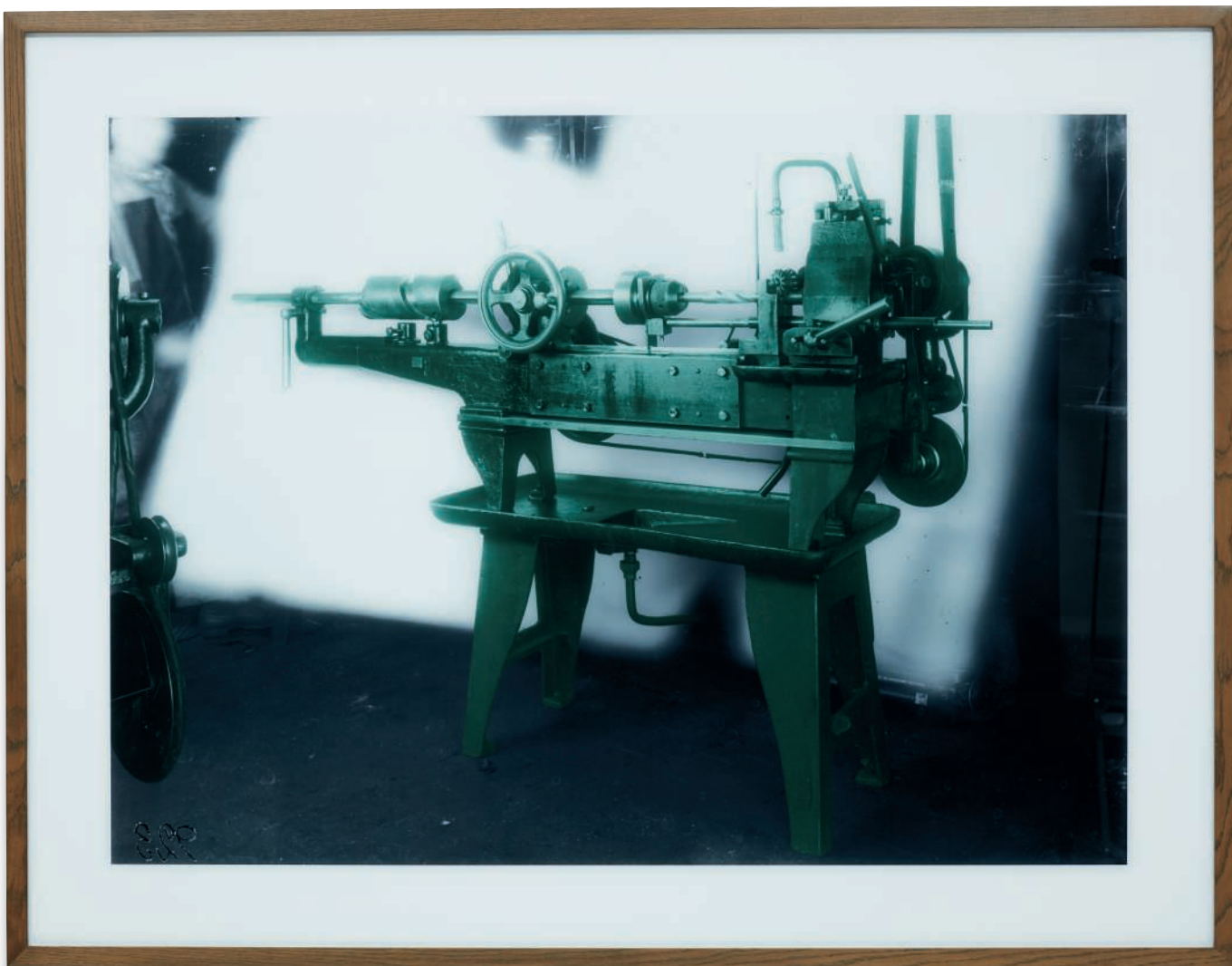
Estimate

£12,000-18,000 \$17,400-26,100 €16,000-23,900 + ♣

Provenance

Galerie Johnen + Schöttle, Cologne

Acquired from the above by the present owner



241. Thomas Ruff b. 1958

Maschinen 0923, 2004

chromogenic print mounted to Diasac, in artist's frame
130 x 166 cm (51½ x 65¾ in.)

Signed, titled, dated and numbered 'Thomas Ruff 923
2/5 2004' on the reverse. This work is number 2 from
an edition of 5.

Estimate

£12,000-18,000 \$17,400-26,100 €16,000-23,900 ± ♣

Provenance

David Zwirner, New York





242. James Casebere b. 1953

Two Tunnels from the Right (V), 1998
 Laminates Cibachrome on aluminium
 152.4 x 121.9 cm (60 x 48 in.)
 Signed 'James Casebere' on a paper label
 affixed to the back.
 This work is number 1 from the edition of
 5 plus 2 artist's proofs.

Estimate

£15,000-20,000 \$21,800-29,000
 €19,900-26,600 ₺

Provenance

Private Collection

243. Maurizio Cattelan b. 1960

Errotin le vrai lapin, 1995
 photograph
 85.5 x 60 cm (33³/₈ x 23⁵/₈ in.)

Estimate

£1,000-2,000 \$1,500-2,900
 €1,300-2,700 ₺

Provenance

Private Collection



244. David LaChapelle b. 1963

Amanda as Andy Warhol's Marilyn (blue), 2007
 colour coupler print
 134 x 126 cm (52¾ x 49⅝ in.)
 Signed 'David LaChapelle' on a studio label affixed
 to the reverse. This work is number 1 from an edition
 of 3 plus 3 artist's proofs.

Estimate

£15,000-20,000 \$21,800-29,000 €19,900-26,600

Provenance

Acquired directly from the artist
 Phillips, London, *Contemporary Art Day Sale*,
 15 February 2013, lot 209
 Acquired at the above sale by the present owner

245. Marilyn Minter b. 1948

Goldi, 2004
 chromogenic print
 218.4 x 152.4 cm (86 x 60 in.)
 This work is from an edition of 3.

Estimate

£20,000-30,000 \$29,000-43,600 €26,600-39,900 ‡

Provenance

Private Collection





246. Paul McCarthy b. 1945

Popeye, 1996

c-print

103.5 x 78 cm (40¾ x 30¾ in.)

Signed, numbered and dated 'Paul McCarthy, 3/5, 1996' on the reverse of the backing board. This work is number 3 from an edition of 5.

Estimate

£12,000-18,000 \$17,400-26,100 €16,000-23,900

Provenance

Tomio Koyama Gallery, Tokyo

247. Paul McCarthy b. 1945

Mannequin Head, 1995

cibachrome

190 x 130 cm (74¾ x 51½ in.)

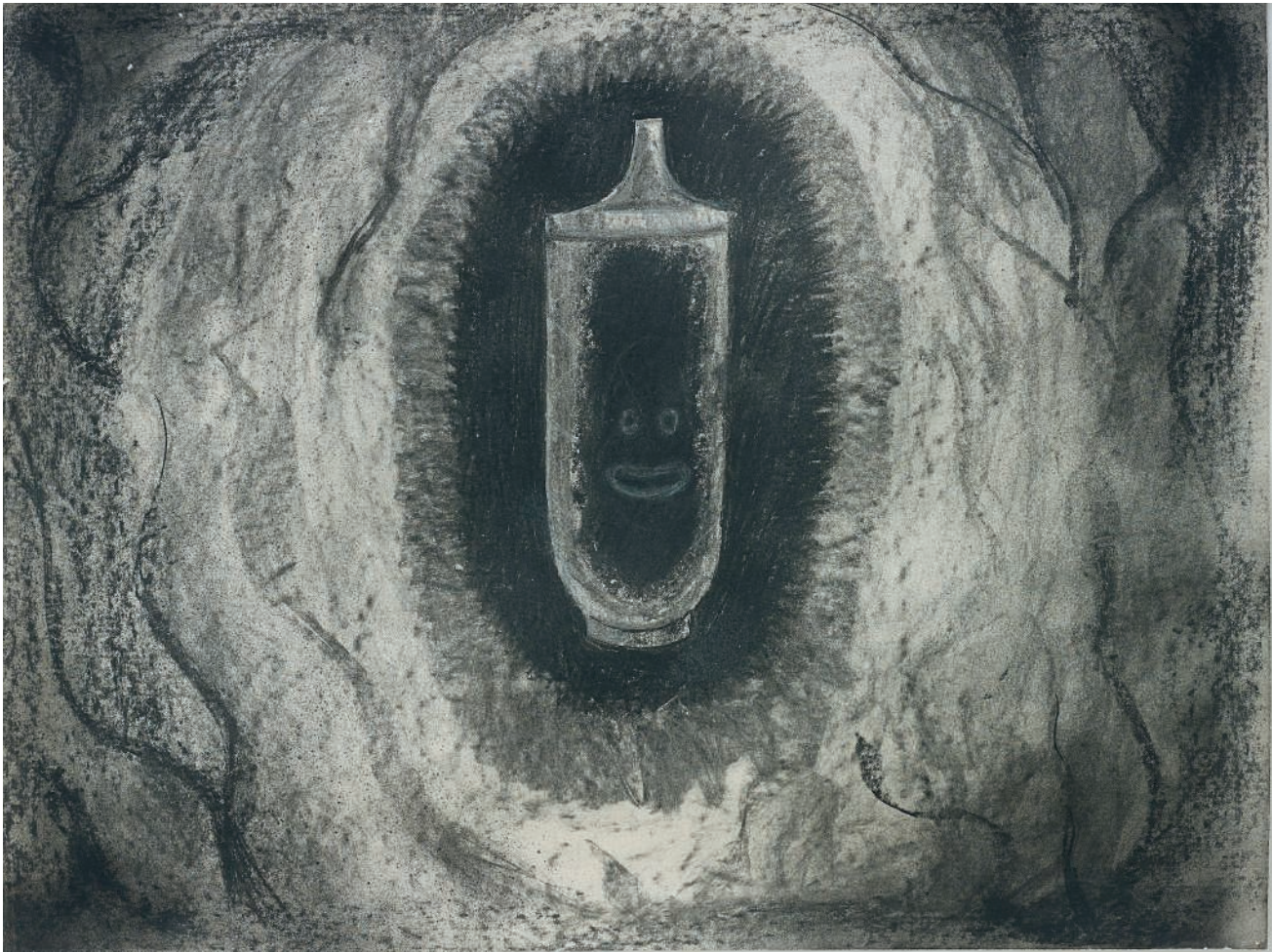
Estimate

£25,000-35,000 \$36,300-50,800 €33,200-46,500

Provenance

Galerie Georges-Philippe & Nathalie Vallois, Berlin





248. Mike Kelley 1954-2012

Meditation on a Can of Vernors, 1981

ink on paper

46.7 x 61.2 cm (18³/₈ x 24¹/₈ in.)

Signed, titled and dated 'Mike Kelley "Meditation on a Can of Vernors" 1981' on the reverse.

Estimate

£8,000-12,000 \$11,600-17,400 €10,600-16,000

Provenance

Metro Pictures, New York

249. Bruce Nauman b. 1941

Untitled (Cross Beams), 1987

iron

217.2 x 217.8 x 26 cm (85½ x 85¾ x 10¼ in.)

Artist signature inscribed "Bruce Nauman" and
edition number stamped.

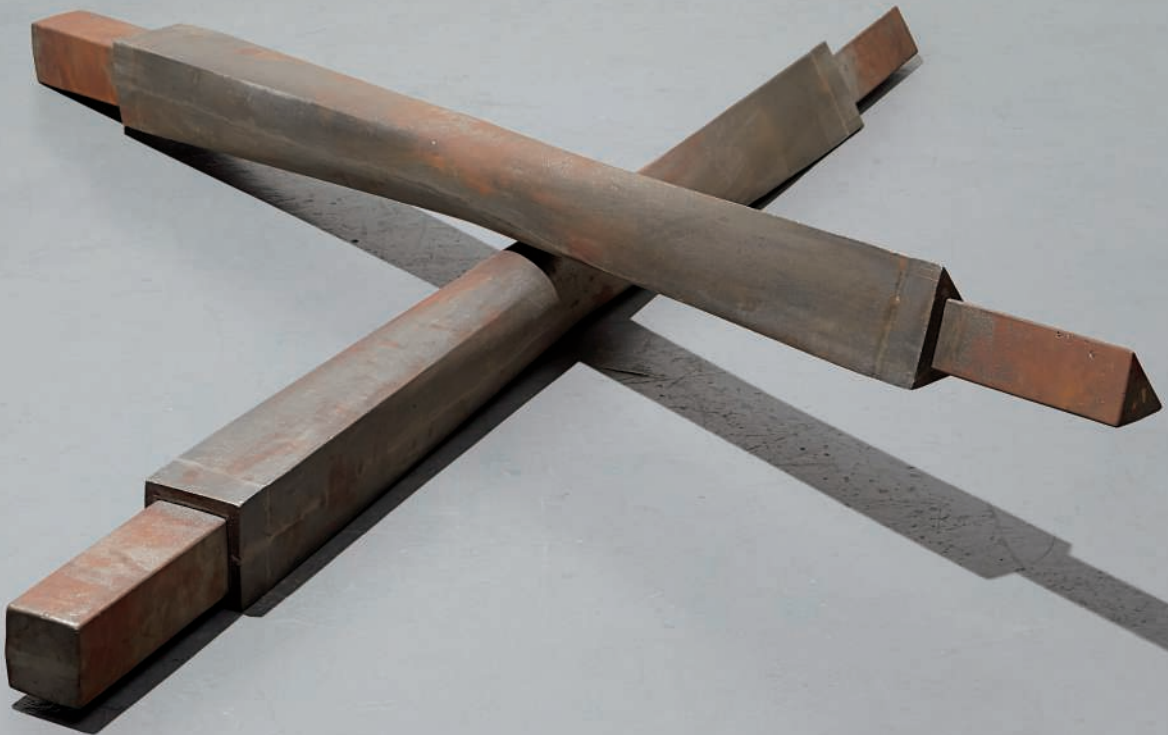
This work is number 17 from an edition of 25.

Estimate

£35,000-45,000 \$50,800-65,400 €46,500-59,800 ₣

Provenance

Private Collection



250. Toby Ziegler b. 1972

Equivalents for Megaliths 7, 2006

ink on paper

51 x 76 cm (20 $\frac{1}{8}$ x 29 $\frac{7}{8}$ in.)

Signed, titled and dated on the reverse.

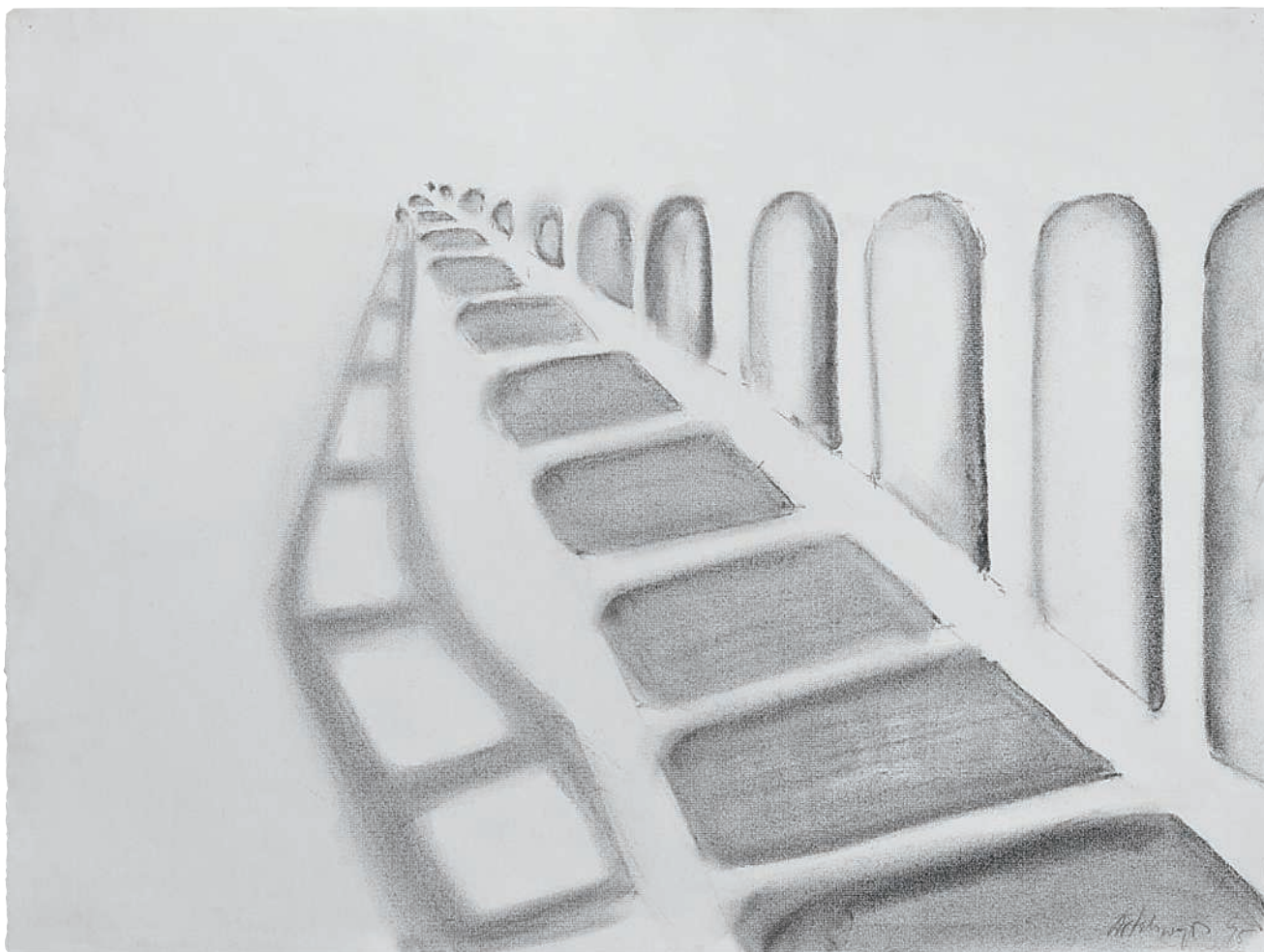
Estimate

£4,000-6,000 \$5,800-8,700 €5,300-8,000 ♣

Provenance

Simon Lee, London





251. Richard Artschwager 1923-2013

Untitled, 1975
charcoal on paper
48.3 x 63.5 cm (19¹/₁₆ x 25 inches)

Estimate
£5,000-7,000 \$7,300-10,200 €6,600-9,300

Provenance
Private Collection

252. Sol LeWitt 1928-2007

R682, 1975

paper

28 x 15 cm (11 x 5 7/8 in.)

Signed, titled and dated lower left.

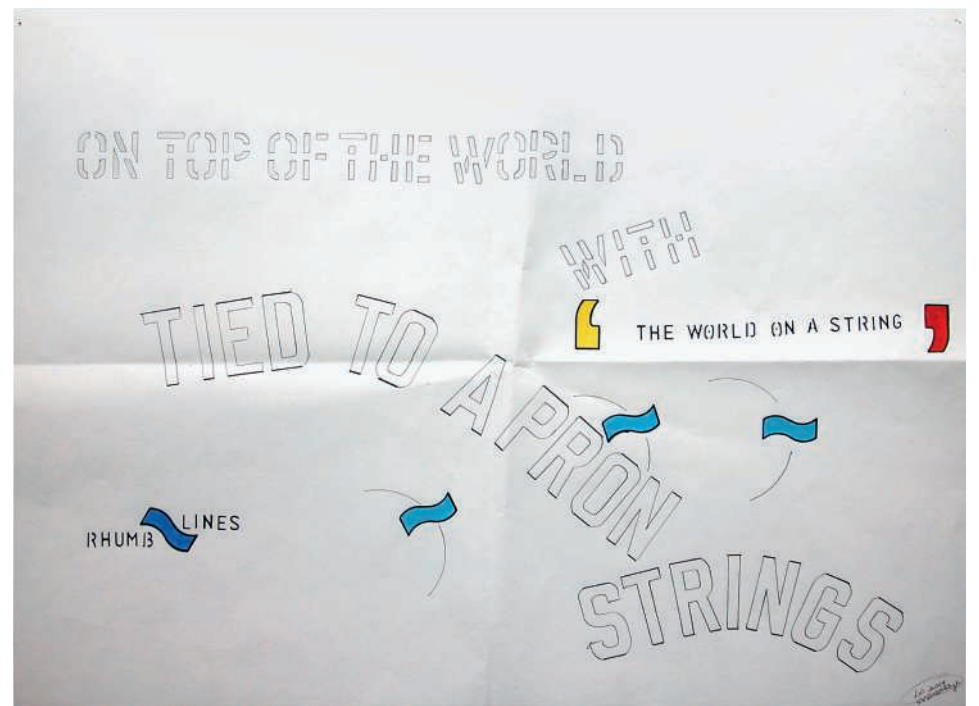
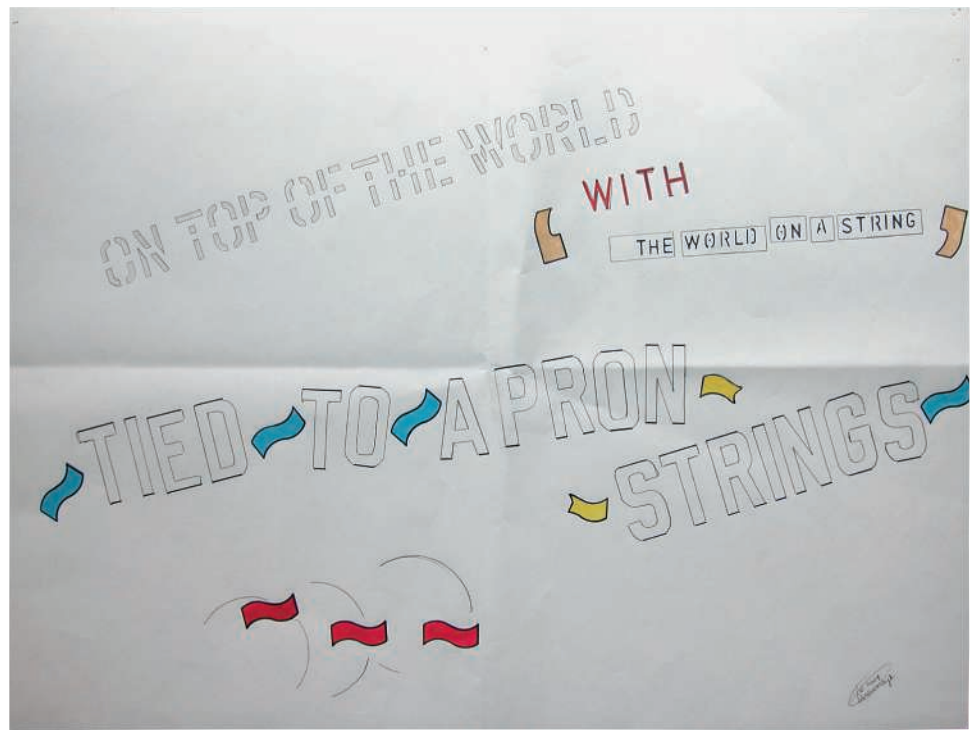
Estimate

£3,000-5,000 \$4,400-7,300 €4,000-6,600

Provenance

Private Collection





253. Lawrence Weiner b. 1942

Two works: (i) *Untitled (On Top of the World Rhumb Lines)*;
(ii) *Untitled (On Top of the World)*, 2004
mixed media on paper
each: 48 x 64 cm (18⁷/₈ x 25¹/₄ in.)

Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600

Provenance

Private Collection



(i)

254. Andy Warhol 1928-1987

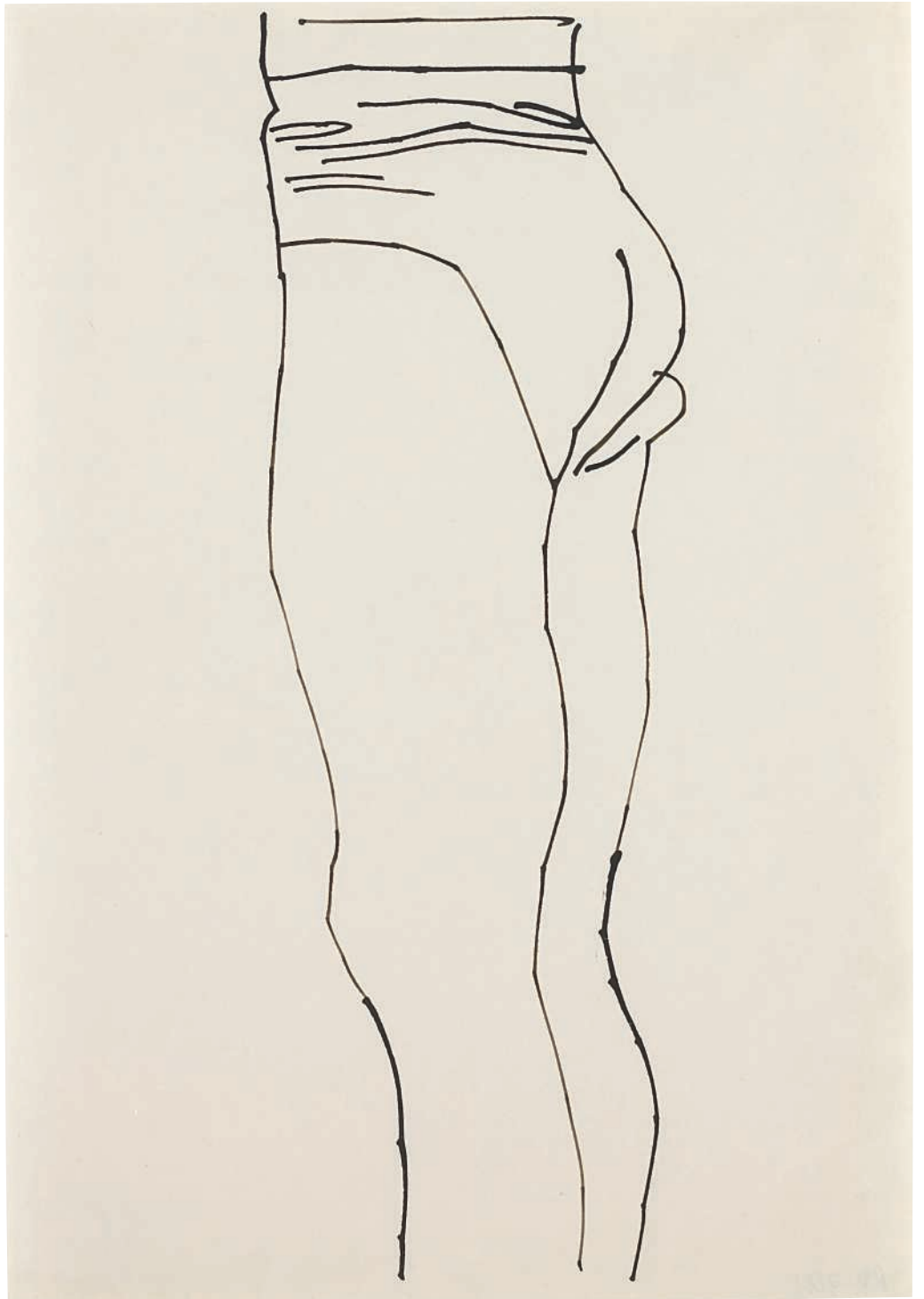
Two works: (i) *Reclining Figure with Legs to Chest*;
(ii) *Standing Figure*, c. 1956
ink on paper
(i) 21.3 x 27.9 cm (8 $\frac{3}{8}$ x 11 in.)
(ii) 27.9 x 21.3 cm (11 x 8 $\frac{3}{8}$ in.)
(i) Stamped with the the Andy Warhol Foundation
for the Visual Arts stamp and numbered "RR - 30.2,"
"A1121995" and "C:627.2" on the reverse.
(ii) Stamped with the Andy Warhol Foundation for
the Visual Arts stamp and numbered "RR - 30.1"
and "A121.995" on the reverse.

Estimate

£12,000-18,000 \$17,400-26,100 €16,000-23,900

Provenance

Susan Sheehan Gallery, New York



(ii)



255. Cecily Brown b. 1969

Untitled, 2004
monotype on paper
86.4 x 119.4 cm (34 x 47 in.)
Signed and dated 'Cecily Brown 2004'
on the reverse.

Estimate
£10,000-15,000 \$14,500-21,800
€13,300-19,900 ♣

Provenance
Contemporary Fine Arts, Berlin

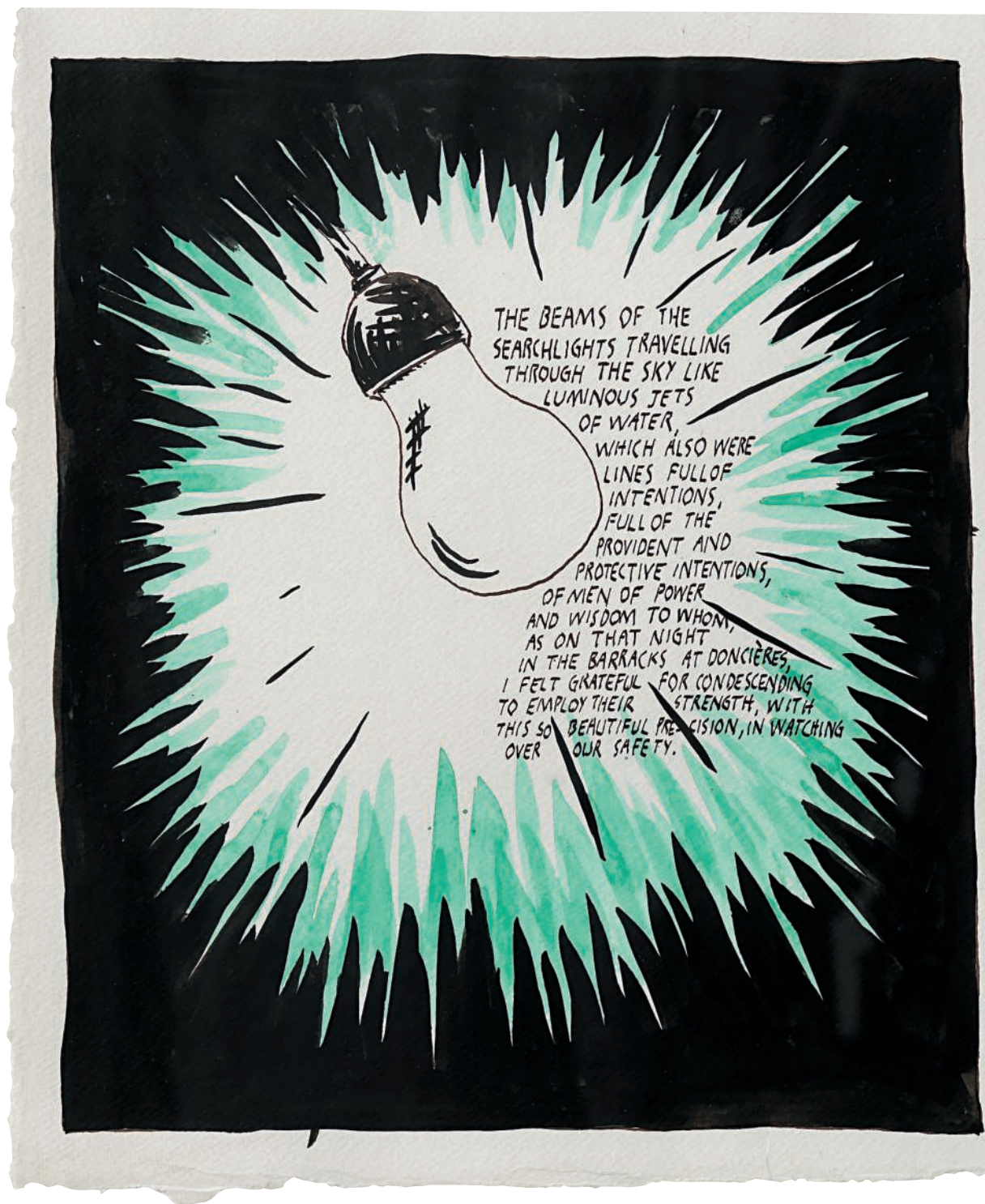


256. Cecily Brown b. 1969

Untitled, 2002
monotype on paper
86.4 x 119.4 cm (34 x 47 in.)
Signed and dated on the reverse.

Estimate
£7,000-9,000 \$10,200-13,100
€9,300-12,000 ♣

Provenance
Galerie Haas & Fuchs, Berlin



257. Raymond Pettibon b. 1957


The Beams of the Searchlights, 1995
ink on paper
32 x 55 cm (12 $\frac{5}{8}$ x 21 $\frac{1}{8}$ in.)

Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600

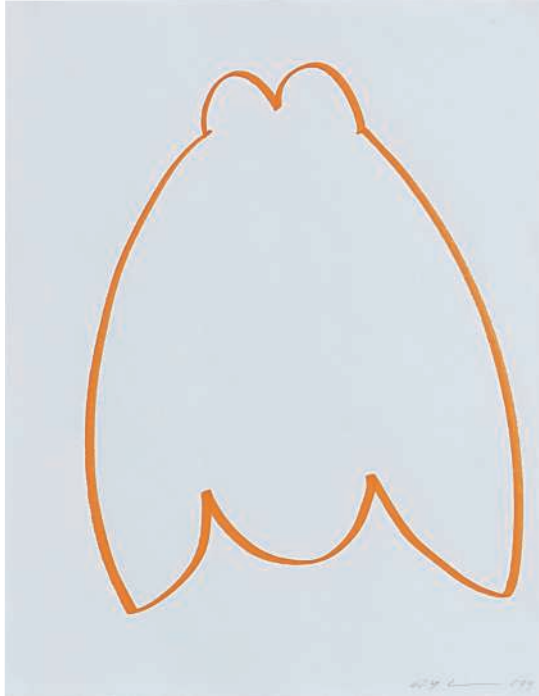
Provenance

Private Collection

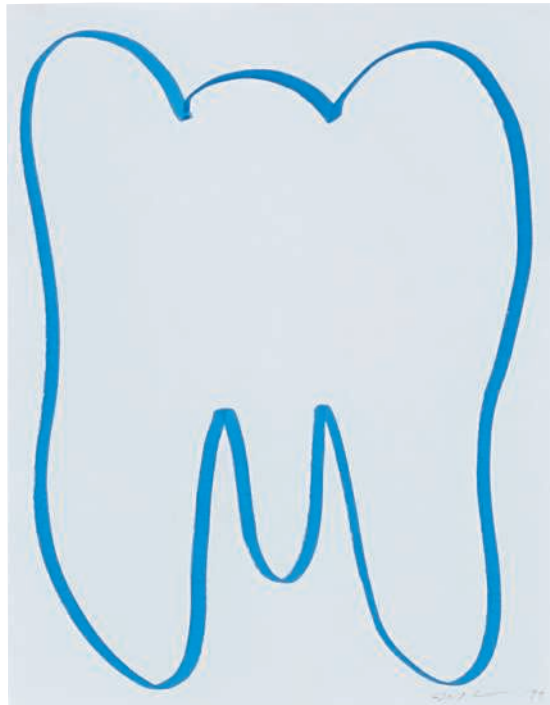


OUR FRIENDS
BEING FRIENDS
ONLY IN THE
LIGHT OF AN
AGREEABLE
FOLLY WHICH
TRAVELS WITH
US THROUGH LIFE
AND TO WHICH
WE READILY ACCOM-
MODATE OURSELVES.

THAT LUMINOUS BODY WILL
SHOW ITSELF OF LESS SIZE AT THE
SAME DISTANCE WHICH LOSES MORE
OF ITS RADIANCE.



(i)



(ii)

258. Jeff Koons b. 1955

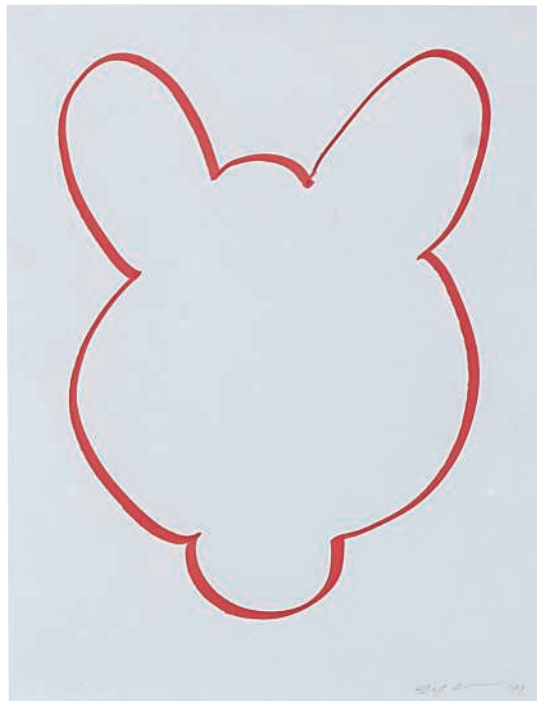
Three works: (i) *Easy Fun Donkey*; (ii) *Elephant*; (iii) *Kangaroo*, 1999
ink on paper
each: 27.8 x 21.5 cm (10 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in.)
Each signed and dated 'Jeff Koons 99' lower right.

Estimate

£5,000-7,000 \$7,300-10,200 €6,600-9,300

Provenance

Community Research Initiative (CRI) on AIDS
Benefit, 1999, New York
Thomas Erben Gallery, New York
Private Collection, Rheinland



(iii)



259. Nicole Eisenman b. 1965

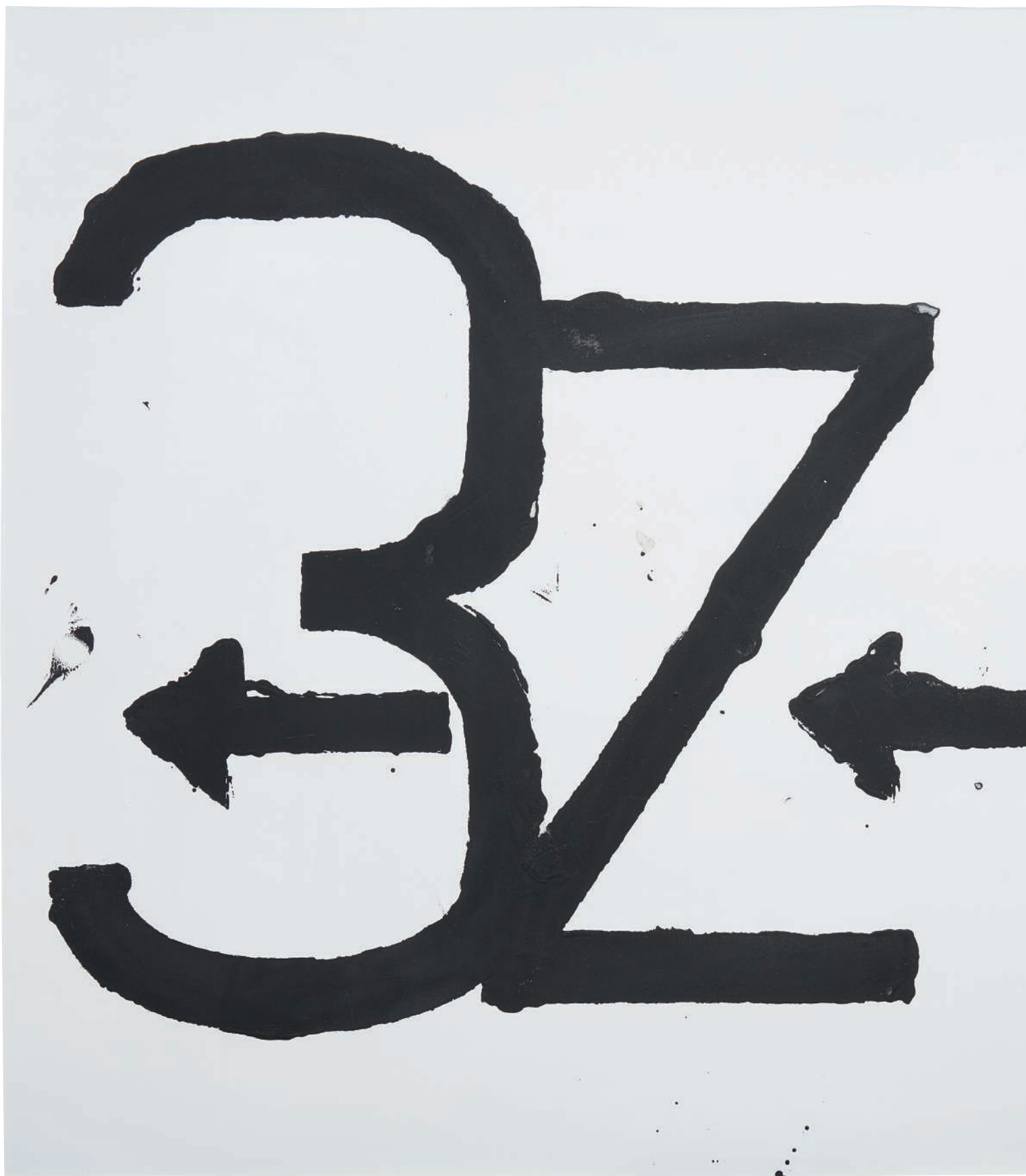
Night of the cheer with a spray of Bullets, 2003-5
collage and watercolour on paper
32.8 x 43 cm (12 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in.)

Estimate

£4,000-6,000 \$5,800-8,700 €5,300-8,000

Provenance

Galerie Barbara Weiss, Berlin





260. Jannis Kounellis b. 1936

Untitled, 1960

ink on cardboard

70 x 100 cm (27½ x 39¾ in.)

Signed 'Kounellis' lower right.

This work is accompanied by a photo-certificate of authenticity and is registered in the Archivio Kounellis, Rome, under number 201.

Estimate

£50,000-70,000 \$72,600-102,000

€66,500-93,100 ₣ ₣

Provenance

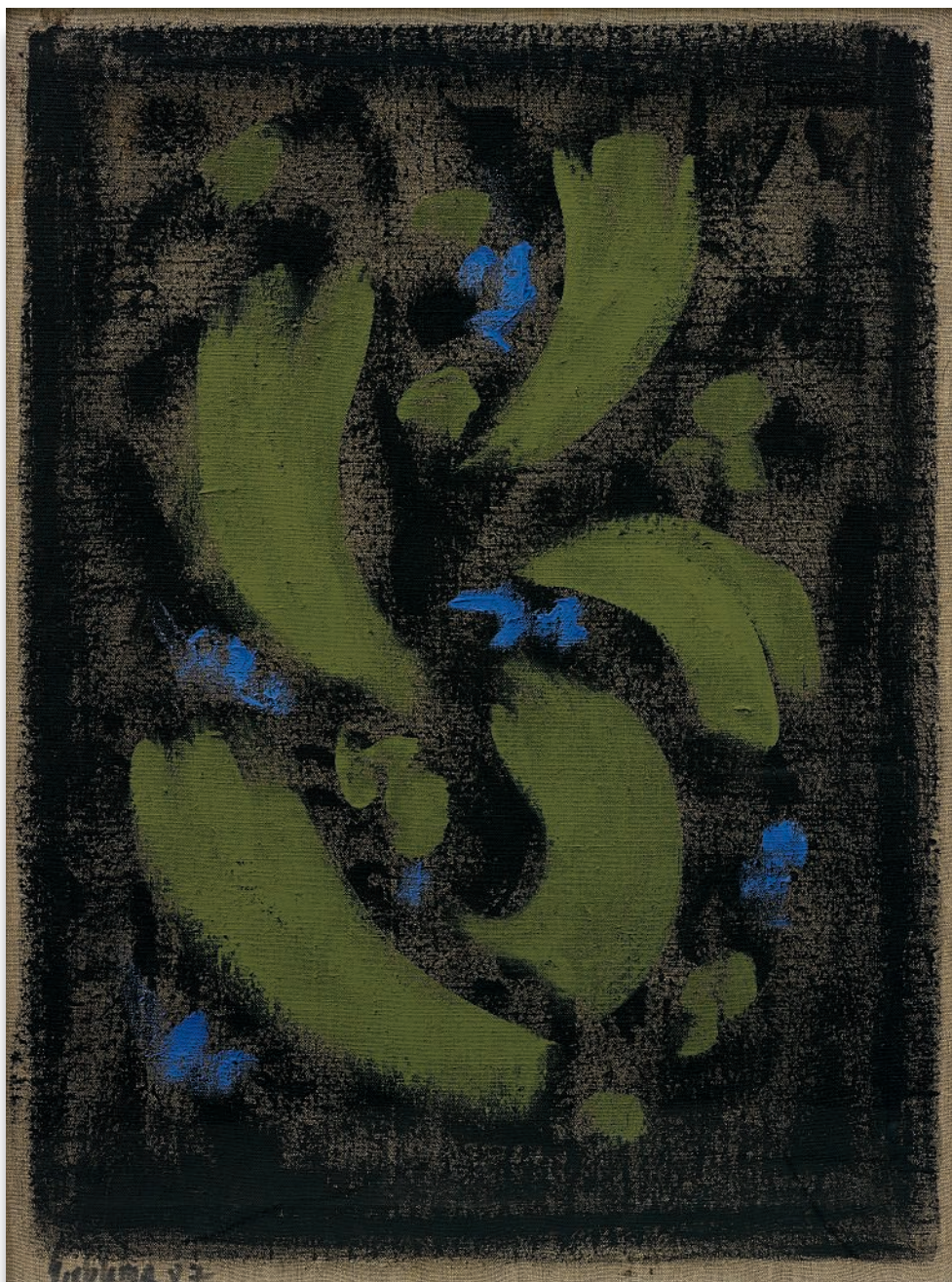
Modern Art Agency, Naples

Sotheby's, London, *The Italian Sale*,

16 October 2006, Lot 46

Acquired at the above sale by
the present owner





261. Jannis Kounellis b. 1936

Untitled, 2010
empty olive oil bottles, iron panel
100 x 70 cm (39 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

Estimate

£30,000-50,000 \$43,600-72,600
€39,900-66,500 ♣

Provenance

Sprovieri Gallery, London

Exhibited

Ambika P3, London

Literature

M. Scheps, *Jannis Kounellis: XXII Stations on an Odyssey 1969-2010*, Prestel: 2010.

262. Salvatore Emblema 1929-2006

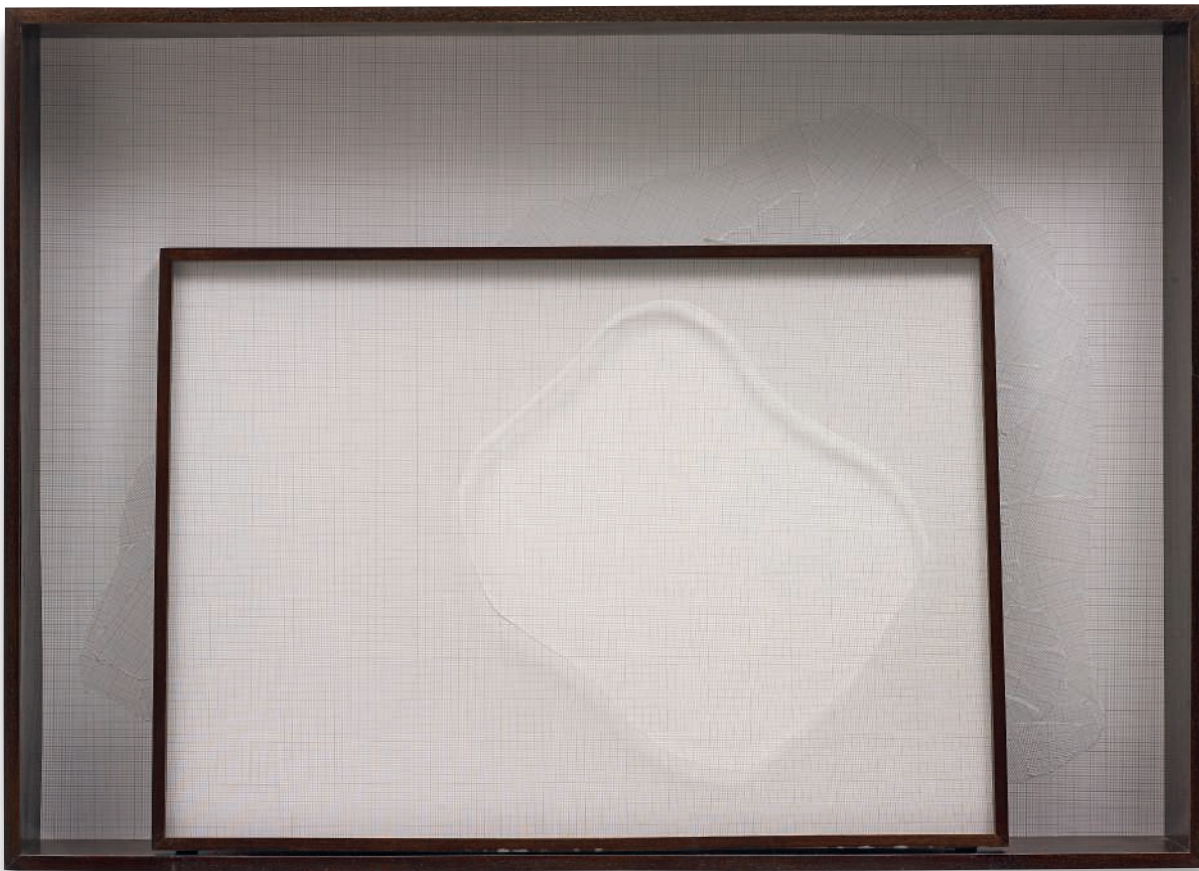
Untitled, 1987
acrylic on jute
79.5 x 59.5 cm (31 $\frac{1}{4}$ x 23 $\frac{3}{8}$ in.)
Signed and dated 'Emblema 87' lower left.
This work is accompanied by a certificate issued by the Museo Emblema Archive.

Estimate

£8,000-12,000 \$11,600-17,400 €10,600-16,000 ♣

Provenance

Morra Arte Studio, Naples
Acquired from the above by the present owner



Sold to Benefit The Ruya Foundation
for Contemporary Culture in Iraq

263. José Damasceno b. 1968

Projeto Objeto, 2007
collage on paper, in an artist's wooden frame
102.5 x 142.6 x 15.9 cm (40 $\frac{3}{8}$ x 56 $\frac{1}{8}$ x 6 $\frac{1}{4}$ in.)

Estimate

£10,000-15,000 \$14,500-21,800
€13,300-19,900 ₺

Provenance

Galeria Fortes Vilaça, São Paulo
Thomas Dane Gallery, London

264. Ai Weiwei b. 1957

Hanging Man in Porcelain, 2009
porcelain in huali wood artist's frame
49.5 x 43.5 x 3 cm (19 $\frac{1}{2}$ x 17 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in.)
Signed, dated and numbered 'Ai Weiwei
2009 87/100' on the reverse. This work is
number 87 from an edition of 100.

Estimate

£25,000-35,000 \$36,300-50,800
€ 33,200-46,500 ₺

Provenance

Acquired directly from the artist
by the present owner



265. Adel Abdessemed b. 1971

Foot On, 2005

DVD

2 second loop

This work is number 3 from an edition of 5.

The work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£30,000-50,000 \$43,600-72,600

€39,900-66,500 ♠

Provenance

Galerie König, Vienna

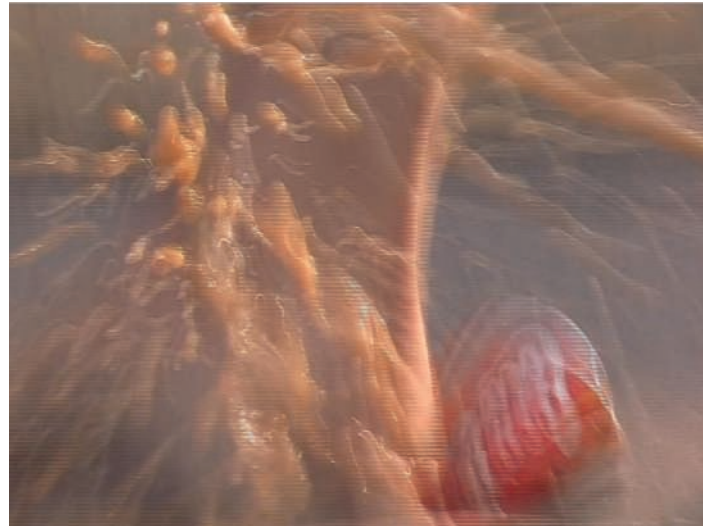
Private Collection, Dubai

Exhibited

Paris, Centre Pompidou, *Adel Abdessemed Je suis innocent*, 3 October 2012-7 January 2013

Literature

Adel Abdessemed Je suis innocent, exh. cat., Centre Pompidou, Paris, 2012





266. Shirin Neshat b. 1957

Careless, 1997
ink on gelatin silver print
101.6 x 152.4 cm (40 x 60 in.)
This work is number 2 from an edition of 3.

Estimate
£10,000-15,000 \$14,500-21,800 €13,300-19,900

Provenance
D'Amelio Terras, New York



267. Shirin Neshat b. 1957

Speechless, 1996
photographic gelatin print, silver salts on
poly-coated paper, ink writing on the reverse
144.5 x 107 cm (56⅞ x 42⅛ in.)
This work is number 3 from an edition of 3.

Estimate
£10,000-15,000 \$14,500-21,800 €13,300-19,900

Provenance
Private Collection



268. Tony Oursler b. 1957

Blue Transmission, 2000
video projection, wood and glass
sculpture dimensions variable

Estimate

£10,000-15,000 \$14,500-21,800
€13,300-19,900 Ω

Provenance

Lisson Gallery, London

269. Nathan Mabry b. 1978

A Very Touching Moment (Pitching a Tent), 2006
steel, coral, silver, turquoise
overall: 121.9 x 76.2 x 28 cm (47 $\frac{7}{8}$ x 30 x 11 in.)
This work is from an edition of 2 plus 1 artist's proof.

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900

Provenance

Cherry and Martin, Los Angeles

Exhibited

Los Angeles, Cherry and Martin, *Nathan Mabry*,
18 February-25 March 2006 (another version exhibited)
London, Saatchi Gallery, *Body Language*, 20 November
-23 March 2014 (another version exhibited)

Literature

Body Language, exh. cat., Saatchi Gallery, London,
2013, p. 59, 61





270. Andy Denzler

The Painting After Lunch, 2014

oil on canvas

120 x 140.3 cm (47¼ x 55¼ in.)

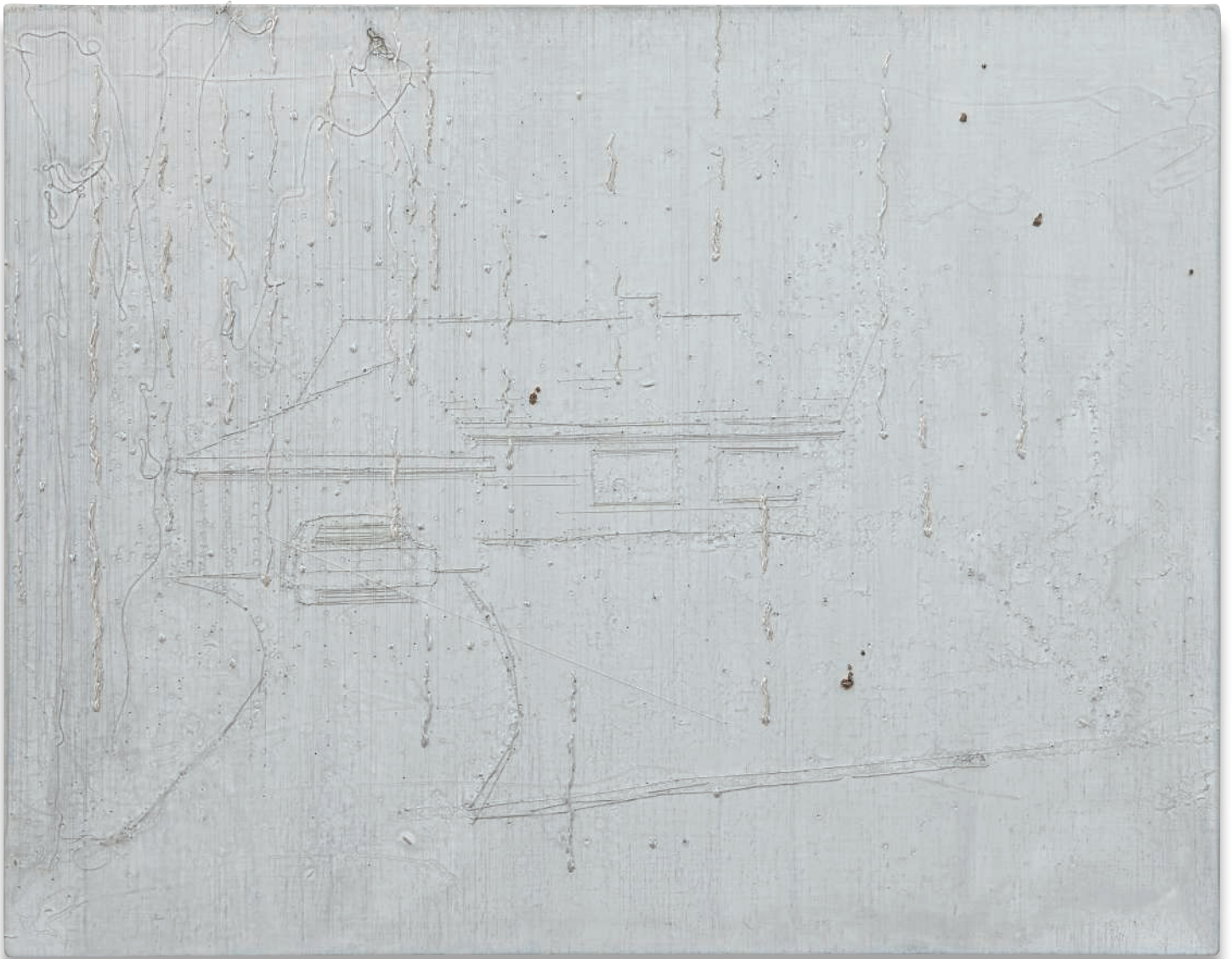
Signed, titled and dated 'Andy Denzler "The Painting After Lunch" 2014' on the reverse.

Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600 ₣

Provenance

Acquired directly from the artist by the present owner



271. Michael Raedecker b. 1963

Close, 2001

acrylic and thread on canvas

55.9 x 71.1 cm (22 x 28 in.)

Signed, dated, titled and inscribed 'Michael Raedecker
'99/'01 acrylic & thread on canvas Berge L7 hand primed
linen 56.5 x 71.5 cm 'Close' along the overlap.

Estimate

£9,000-12,000 \$13,100-17,400 €12,000-16,000 ₣ ◆

Provenance

Private Collection



272. Marco Palmieri 1984

Postcard, 2014

laser cut vinyl and oil on canvas

180 x 120 cm (70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.)

Signed, titled and dated 'Marco Palmieri
'Postcard' 2014' on the reverse.

Estimate

£4,000-6,000 \$5,800-8,700 €5,300-8,000

Provenance

Kinman Gallery, London

Private Collection, Milan

Exhibited

London, Kinman Gallery, *Camel Blues*,
22 May-21 June 2014

273. Borden Capalino b. 1980

Judy in Disguise, 2013

thermal transfer, coffee, relish and rubber
on canvas

216 x 164.4 cm (85 x 64 $\frac{3}{4}$ in.)

Signed, titled and dated 'Borden Capalino
'Judy in Disguise' 2013' on the stretcher bar.

Estimate

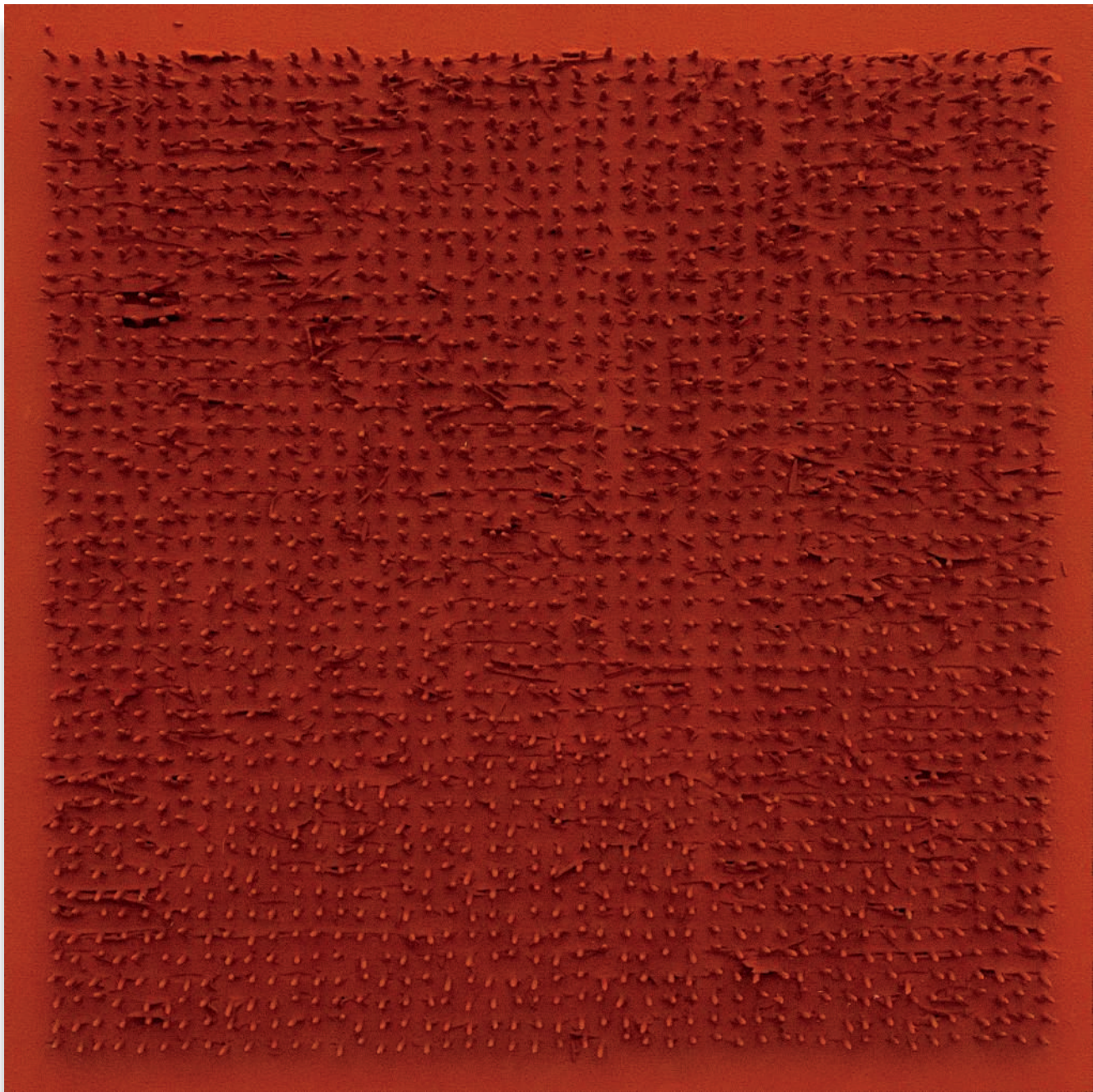
£6,000-8,000 \$8,700-11,600

€8,000-10,600

Provenance

Ramiken Crucible, New York





274. Bernard Aubertin b. 1934

Tableau Clous, 1970

acrylic, nails on wood

50 x 50 cm (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

This work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£7,000-9,000 \$10,200-13,100 €9,300-12,000 ♠

Provenance

Private Collection

275. Michelangelo Pistoletto b. 1933

Frattali (Red), 1999-2000

acrylic on shaped mirror

51 x 77.2 cm (20 $\frac{1}{8}$ x 30 $\frac{3}{8}$ in.)

Signed, titled and dated 'Pistoletto ">Frattali<" 1999/2000' on the reverse. This work is unique. Accompanied by a certificate of authenticity, signed by the artist and stamped by the Associazione Culturale Arte Nova, Pescara.

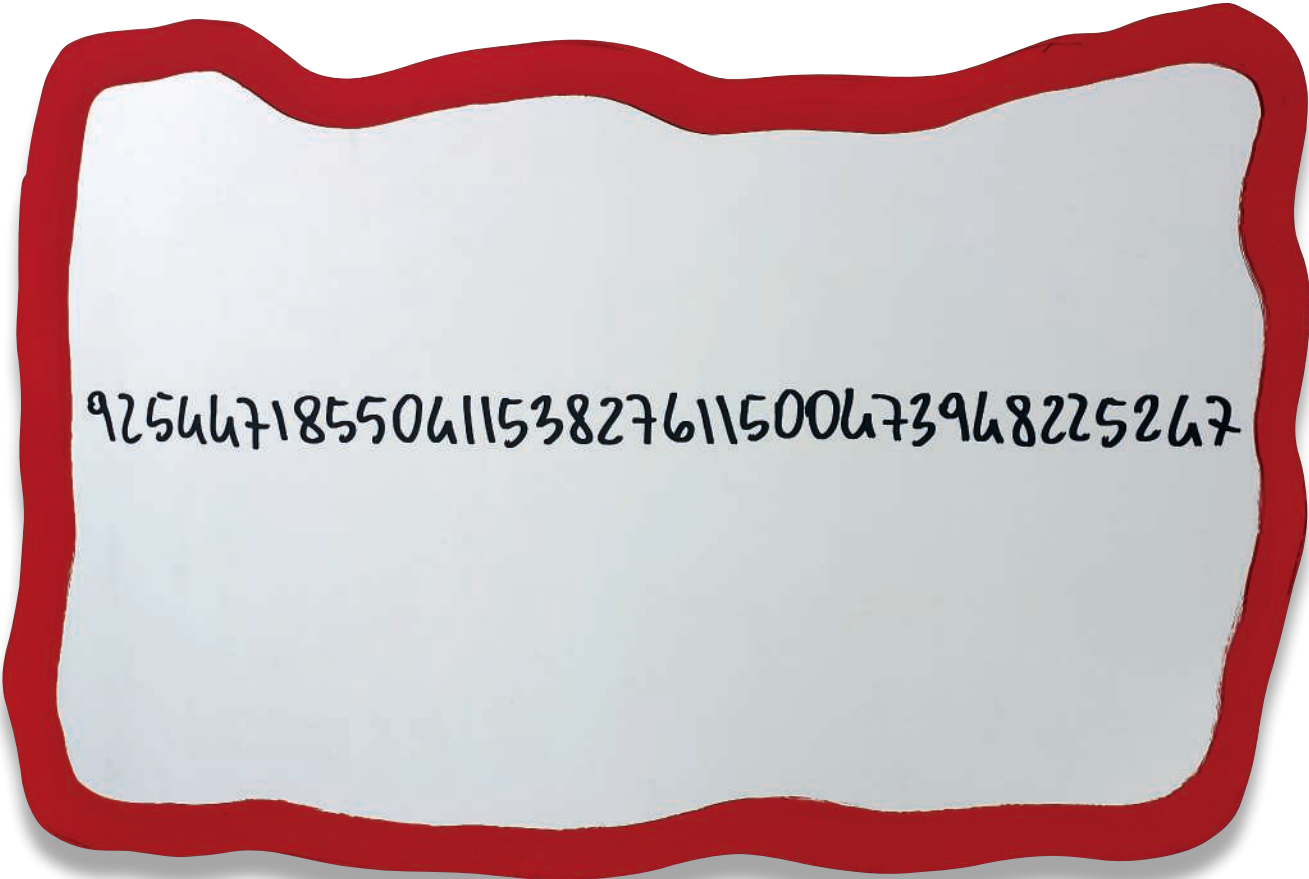
Estimate

£6,000-8,000 \$8,700-11,600 €8,000-10,600 ♣

Provenance

Centro D'Arte Fuoricentro, Pescara

Private Collection, London



9254471855041153827611500473948225247

276. Yves Klein 1928-1962

Table Bleue, designed 1961

IKB pigment, glass, Plexiglas, steel, wood

37.8 x 125 x 100.3 cm (14 $\frac{7}{8}$ x 49 $\frac{1}{4}$ x 39 $\frac{1}{2}$ in.)

Signed R. Klein Moquay and serial number EZ-DERTN
and with Rotraut Klein-Moquay's facsimile signature on
underside label.

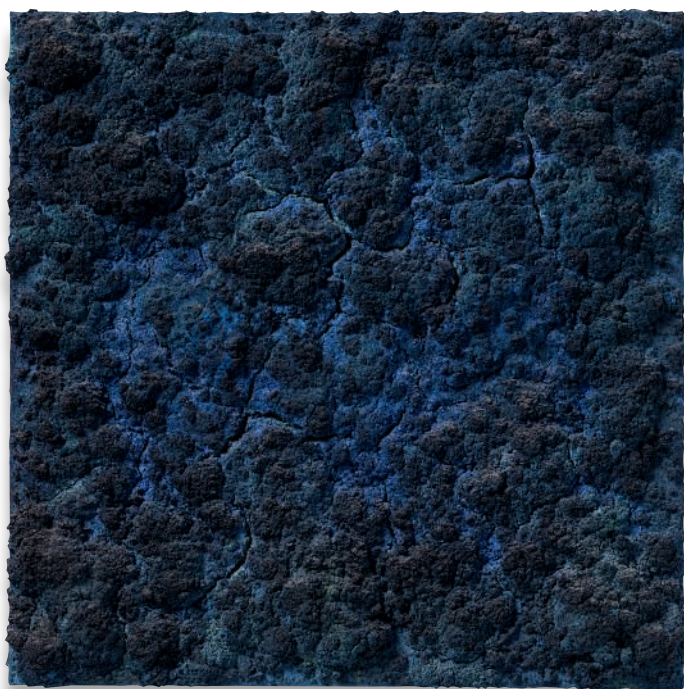
Estimate

£15,000-20,000 \$21,800-29,000 €19,900-26,600 ♠

Provenance

Private Collection, Paris



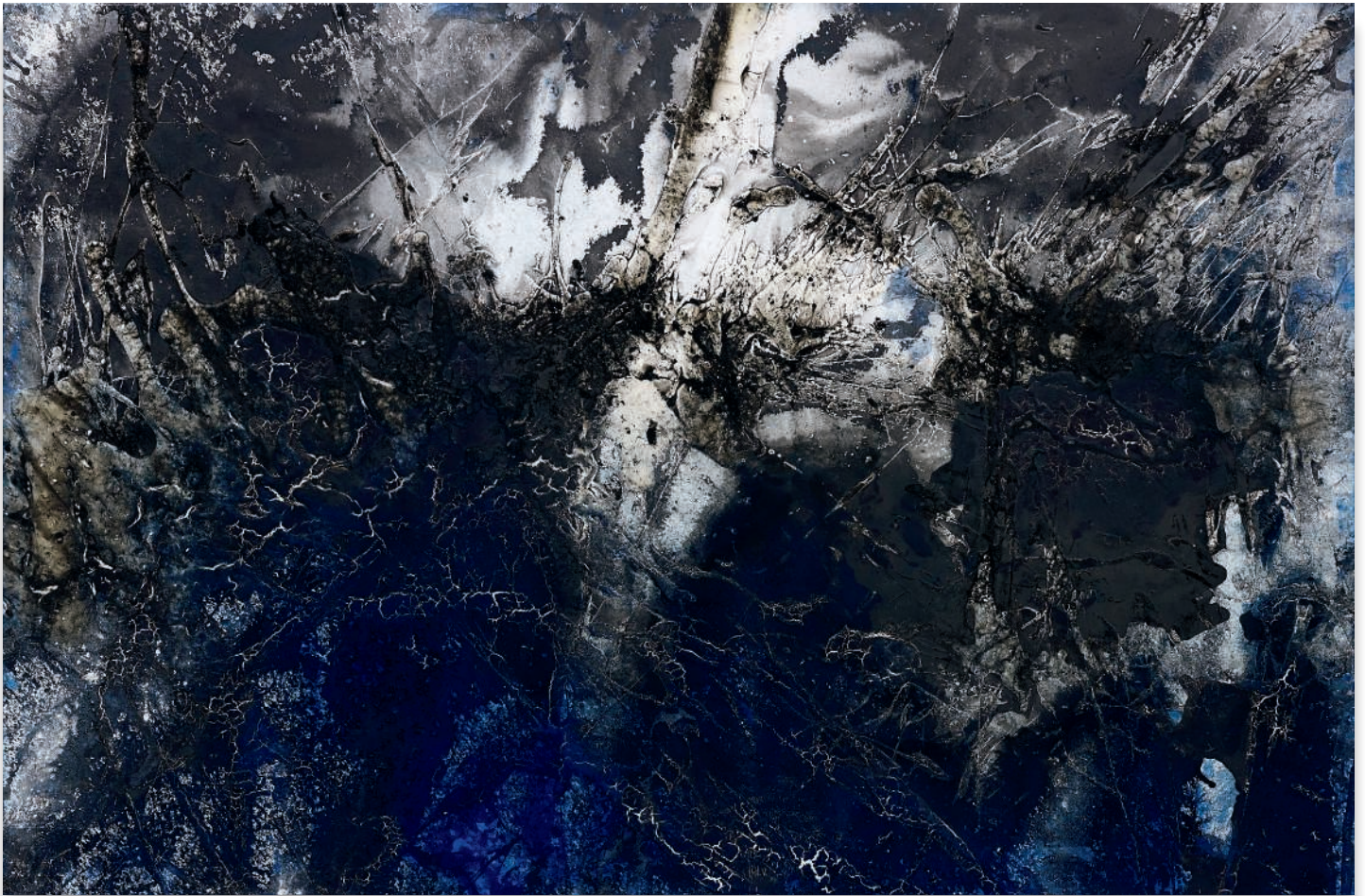


277. Bosco Sodi b. 1970

Two works: *Organic Work*, 2008
mixed media on canvas
each: 83 x 83 x 11 cm (32 $\frac{5}{8}$ x 32 $\frac{5}{8}$ x 4 $\frac{3}{8}$ in.)
Each work is accompanied by a certificate of authenticity
signed by the artist.

Estimate
£30,000-40,000 \$43,600-58,100 €39,900-53,200

Provenance
Private Collection



278.

Philippe Pastor

b. 1961

Les Oiseaux du Malheur (14 074 LOM), 2014
pigment and mixed media on canvas
130 x 195.5 cm (51½ x 76⅞ in.)
Signed, titled and dated 'Pastor "Avec Le Temps" 14'
on the reverse.

Estimate

£18,000-25,000 \$26,100-36,300 €23,900-33,200 ♣

Provenance

Private Collection
279.

Stanley Casselman

b. 1963

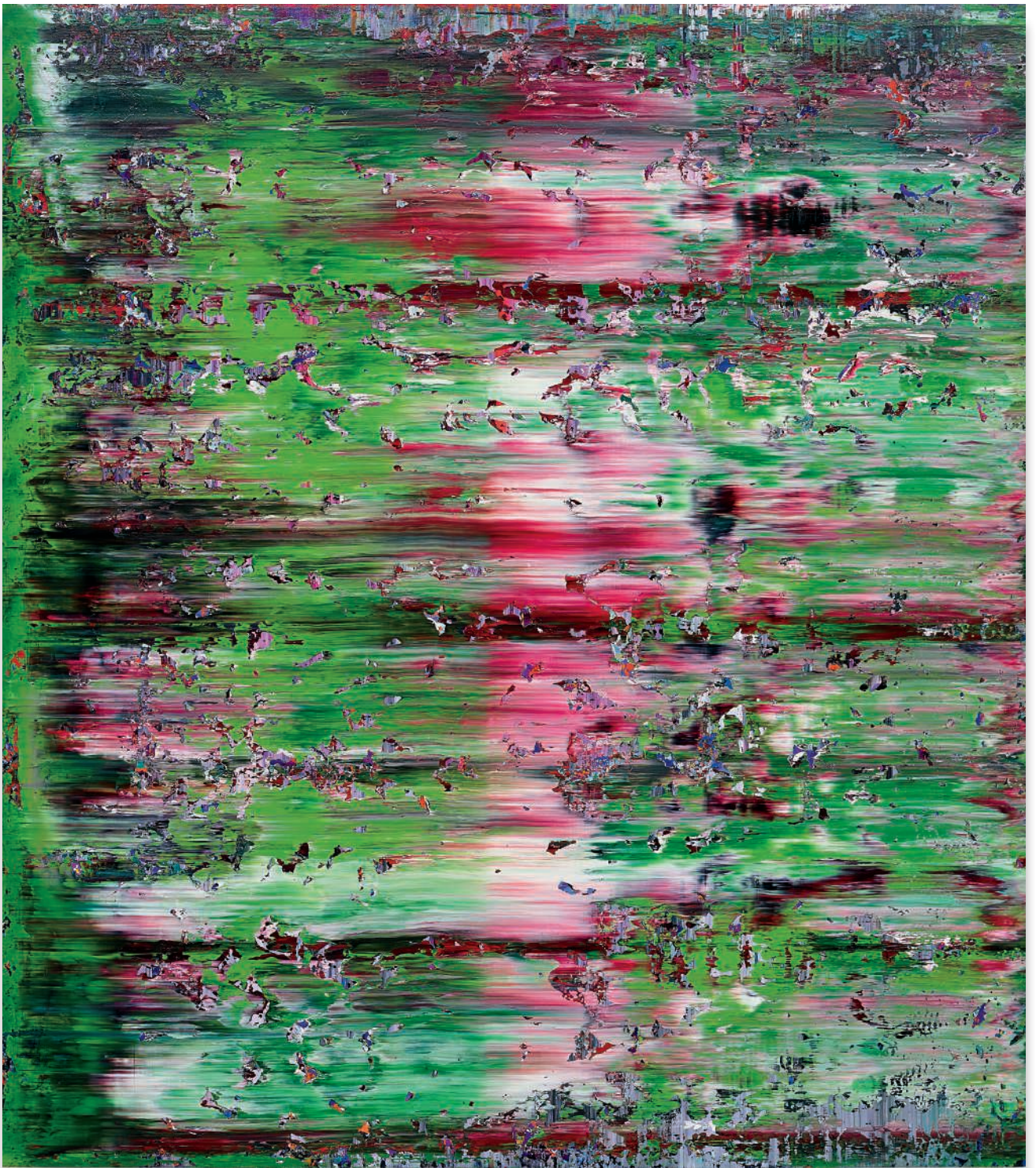
IR-45-4, 2014
acrylic on canvas
223.5 x 198 cm (87⅞ x 77⅞ in.)
Signed, titled and dated 'Stanley Casselman
"IR-45-4" 2014' on the reverse.

Estimate

£20,000-30,000 \$29,000-43,600
€26,600-39,900

Provenance

Untitled Art Ltd.
Private Collection, London



280. Franz West 1947-2012

Onkel Stuhl (Uncle Chair), 2003
woven synthetic textile over steel tubular frame
84 x 64 x 56 cm (33¼ x 25¼ x 22 in.)

Estimate

£10,000-15,000 \$14,500-21,800 €13,300-19,900 ♠

Provenance

Galerie Bärbel Grässlin, Frankfurt
Private Collection, Germany



281. Damien Hirst b. 1965

Spinning Chair, 2012

household gloss on beech wood

79 x 40.6 x 42.7 cm (31½ x 15⅞ x 16¾ in.)

Chairs commissioned from Jasper Morrison. Signed and dated 'Damien Hirst 2012' on the underside.

This work is unique

Estimate

£8,000-12,000 \$11,600-17,400 €10,600-16,000 ♣

Provenance

Private Collection, Germany



282. Yves Klein 1928-1962

Table Or, designed 1963

22-karat gold leaf, acrylic, glass, steel, wood

36 x 100 x 125 cm (14 $\frac{1}{8}$ x 39 $\frac{3}{8}$ x 49 $\frac{1}{4}$ in.)

Underside with label signed R. Klein Moquay
and serial number PO-FOPL.

Estimate

£15,000-20,000 \$21,800-29,000 €19,900-26,600 ♣

Provenance

Private Collection



283. Jeff Koons b. 1955

Dom Pérignon Balloon Venus, 2013
lacquered polyurethane resin, Dom Pérignon Rosé Vintage
2003, maintenance kit, original custom flight case
49.3 x 34.7 x 48.5 cm (19³/₈ x 13⁵/₈ x 19¹/₈ in.)
Impressed 'Dom Pérignon BALLOON VENUS BY Jeff Koons
JEFF KOONS' on the suede interior lining of the lower part.
This work is from an edition of 650 plus 40 artist's proofs.

Estimate

£25,000-35,000 \$36,300-50,800 €33,200-46,500 ±

Provenance

Private Collection



**‘The truth is of course is that there is no journey.
We are arriving and departing all at the same time’**

David Bowie



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For enquiries please contact:
Rebekah Bowling, Head of Sale,
New York, rbowling@phillips.com

André Butzer
Untitled (mit N-Haus), 2007
51¼ x 67 in. (130.2 x 170.2 cm)
Estimate \$30,000-50,000

New
MON

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Guide for Prospective Buyers

Buying at Auction

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

Conditions of Sale

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller. Bidders should also read the Important Notices and VAT information immediately following this Guide for Prospective Buyers.

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Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

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If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +44 20 7318 4010 or +1 212 940 1240.

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Pre-Sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in US dollars and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in US dollars or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

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Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

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Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

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All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

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The following key explains the symbols you may see inside this catalogue.

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The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

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Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a *, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

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Lots marked with ♠ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

Portion of the Hammer Price (in EUR)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

†, §, ‡, or Ω Property Subject to VAT

Please refer to the section entitled 'VAT and Other Tax Information for Buyers' in this catalogue for additional information.

2 Bidding in the Sale

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer’s premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

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If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to ‘Auctions’ and ‘Live Auctions’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer’s premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer’s discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer’s discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 The Auction

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer’s announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 After the Auction

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips in writing in advance of the sale. Payment must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer’s sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence

or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Important Notices

Items Sold under Temporary Admission

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the EU within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please refer to the section entitled VAT and Other Tax Information for Buyers below.

Identification of Business or Trade Buyers

As of January 2010, Her Majesty's Revenue & Customs ('HMRC') has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**

VAT and Other Tax Information for Buyers

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips is not usually treated as agent and most property is sold as if it is the property of Phillips. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 Property with No VAT Symbol

Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 Property with a † Symbol

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 Property with a \$ Symbol

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 Property Sold with a ₣ or Ω Symbol

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ₣ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 Exports from the European Union

The following types of VAT may be cancelled or refunded by Phillips on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

The following type of VAT may be cancelled or refunded by Phillips on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips. Phillips is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips being unable to refund the VAT charged on deposit.

6 VAT Refunds from HM Revenue & Customs

Where VAT charged cannot be cancelled or refunded by Phillips, it may be possible to seek repayment from HMRC. Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g., for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email enq.oru.ni@hmrc.gsi.gov.uk](mailto:enq.oru.ni@hmrc.gsi.gov.uk).

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 Sales and Use Taxes

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 Catalogue Descriptions and Condition of Property

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller; (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips at our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol ♠, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 Failure to Collect Purchases

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a storage fee of £10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 Remedies for Non-Payment

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that

some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 Limitation of Liability

(a) Subject to sub-paragraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts

or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 Copyright

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 General

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

16 Law and Jurisdiction

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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Sale Information

20th Century & Contemporary Art Day Sale

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

10 February 2016, 2pm

Viewing

30 January - 9 February 2016

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

Sale Designation

In sending in written bids or making enquiries please refer to this sale as UK010216 or 20th Century & Contemporary Art Day Sale

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Front and Back Cover

Lot 120, Rudolf Stingel, *Untitled*, 2005, © Rudolf Stingel. Courtesy Paula Cooper Gallery, New York

Lot 130, Ai Weiwei, *Coloured Pots*, 2006

© Ai Weiwei 2015

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Please return this form by fax to +44 20 7318 4035 or email it to bidslondon@phillips.com at least 24 hours before the sale. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

- ☐ In-person
☐ Absentee Bidding
☐ Telephone Bidding

Paddle Number

Please indicate in what capacity you will be bidding (please select one):

- ☐ As a private individual
☐ On behalf of a company

Sale Title	Sale Number	Sale Date
Title	First Name	Surname
Company (if applicable)		Account Number
VAT number (if applicable)		
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

Financial Information

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	

Signature	Date
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By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

- **Private Purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company Purchases:** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
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